TODAY'S

MOST PERFORMED Songs

A-B-C MUSIC FOR BEGINNERS

WHAT'S LOVE GOT TO DO WITH IT
TINA TURNER

ST. ELMO'S FIRE (Man in Motion)
JOHN PARR

CARIBBEAN QUEEN (No More Love on the Run)
BILLY OCEAN

NIGHTSHIFT
COMMODORES

AGAINST ALL ODDS (Take A Look At Me Now)
PHIL COLLINS

I JUST CALLED TO SAY I LOVE YOU
STEVIE WONDER

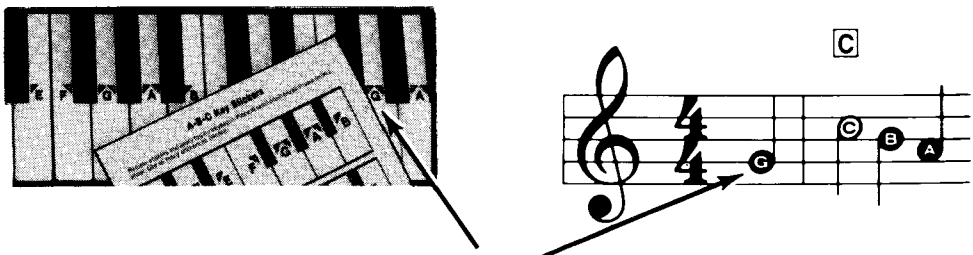
NEVER SURRENDER
COREY HART

I'M ON FIRE
BRUCE SPRINGSTEEN

and more

EASY TO PLAY MUSIC THAT ANYONE CAN PLAY

With A-B-C Letter Music™ the A-B-C's name the keys!



When you match the letters on the keys to the letters in the notes

You'll be playing your favorite songs RIGHT AWAY, even if you've never read music before!

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309. BEST OF STEVIE WONDER • I Just Called To Say I Love You • Part-Time Lover • Overjoyed • You Are The Sunshine Of My Life & more

310. TODAY'S MOST PERFORMED SONGS • What's Love Got To Do With It • Caribbean Queen • Against All Odds (Take A Look At Me Now) & more

311. WORLD'S EASIEST SONGS • For He's A Jolly Good Fellow • Skaters Waltz • Marianne • Twinkle, Twinkle, Little Star • This Old Man • Farmer In The Dell • London Bridge • Chopsticks & more

314. SUPER EASY HITS • Love Makes The World Go 'Round • Three Coins In The Fountain • Stairway To The Stars • After The Lovin' • Somewhere, My Love (Lara's Theme) & more

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EXCLUSIVE EDITION
TODAY'S MOST PERFORMED SONGS

A composer does not make a living merely by writing songs. Only by someone using (performing) those songs, and of course, paying for the use of them, can a composer put "bread and butter" on the table.
You might ask, "But how can a composer possibly know when, where, and how many times his or her songs are used and performed?" Well, one person can't. But a large organization with many resources and employees can.
The American Society of Composers, Authors & Publishers, a performing rights society, has thousands of composers, authors, and music publishers as members. ASCAP authorizes and traces the usage (performances) of its members' songs on TV, radio, stage, cabarets, night clubs, concerts, restaurants, piped-in (background) music, etc. These establishments and services pay a fee to ASCAP for each use of its members' songs. These performances are tallied and a track record of each song is established. Fees collected from each performance are then distributed to ASCAP members.
The songs in this book represent a portion of the songs awarded the "Most Performed Songs"(for the period October 1, 1984 to September 30, 1985) at an ASCAP awards presentation in May 1986.
By **exclusive** arrangement this A-B-C Music Book, Sight & Sound Music Software is proud to present these songs for your playing enjoyment.

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WHAT'S LOVE GOT TO DO WITH IT Terry Britten, Graham Lyle*	50

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*Not represented by ASCAP

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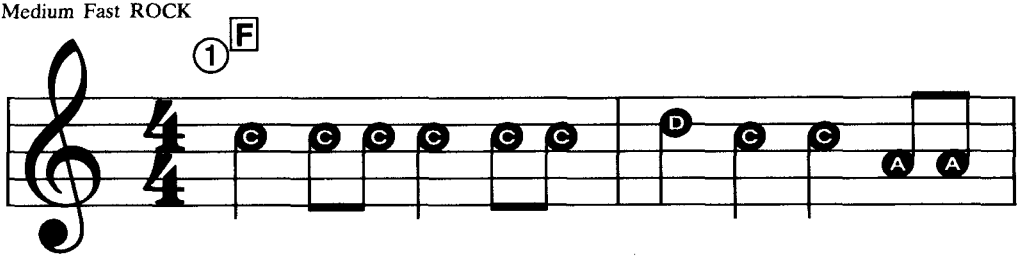
Recorded by BRUCE SPRINGSTEEN

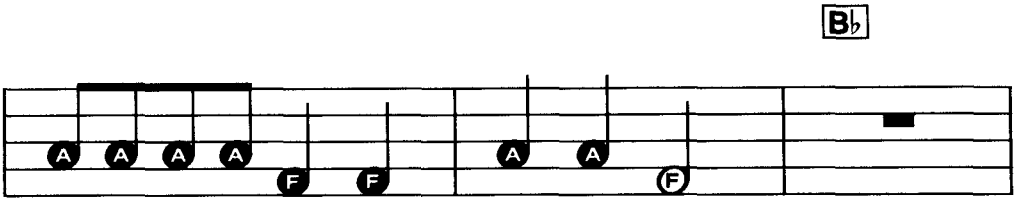
I'M ON FIRE

CLARINET
FULL 'N' MELLOW
Medium Fast ROCK

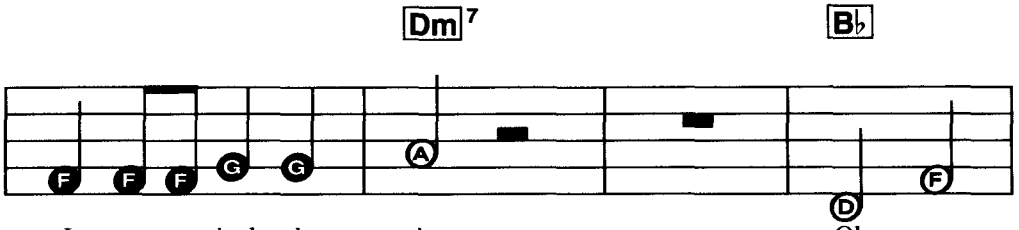
Words and Music by
BRUCE SPRINGSTEEN



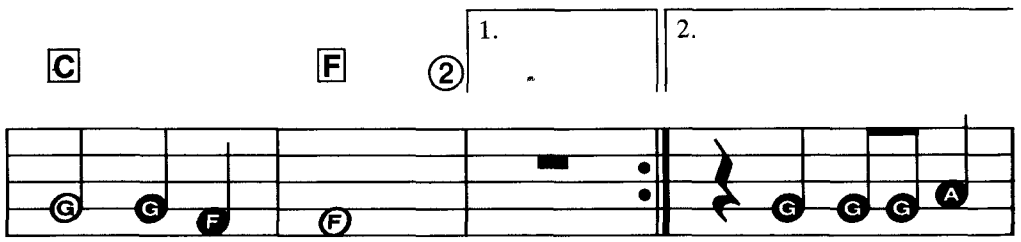
1. Hey, lit - tle girl, is your dad - dy home? Did he
2. 3. *(See additional lyrics)*



go a - way and leave you all a - lone?



I got a bad de - sire. Oh, _____



_____ I'm on fire! Some-times it's like

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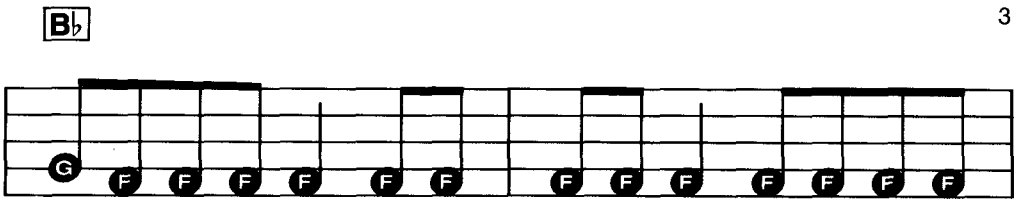
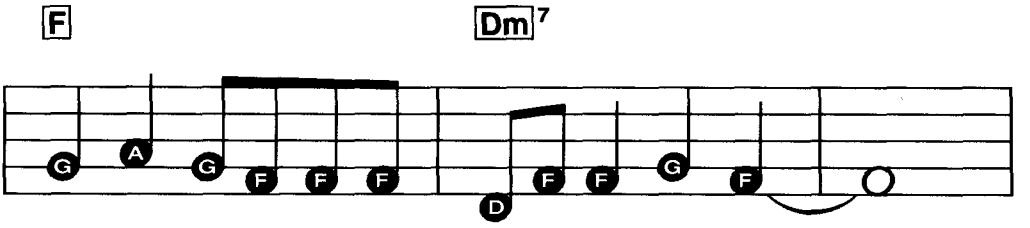
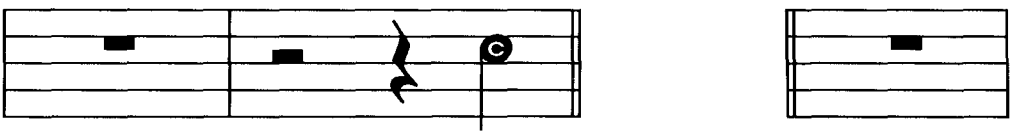


some-one took a knife, ba - by, edg - y and dull, and cut a

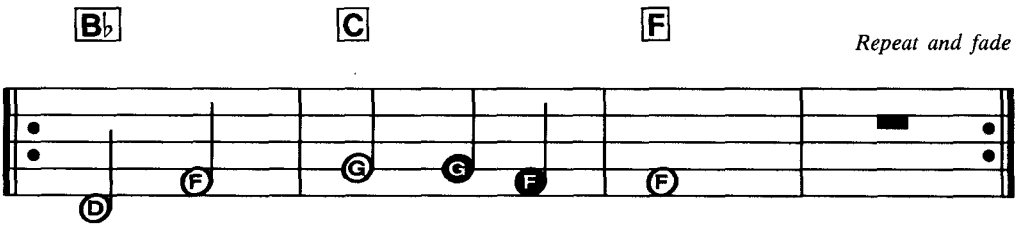


six - inch val - ley through the mid - dle of my soul. _____

Return to ①
Play to ②
Skip to ③



3. At



Repeat and fade

Oh, _____ I'm on fire!

2. Tell me now, baby, is he good to you?
Can he do to you the things that I do?
I can take you higher.
Oh, I'm on fire!

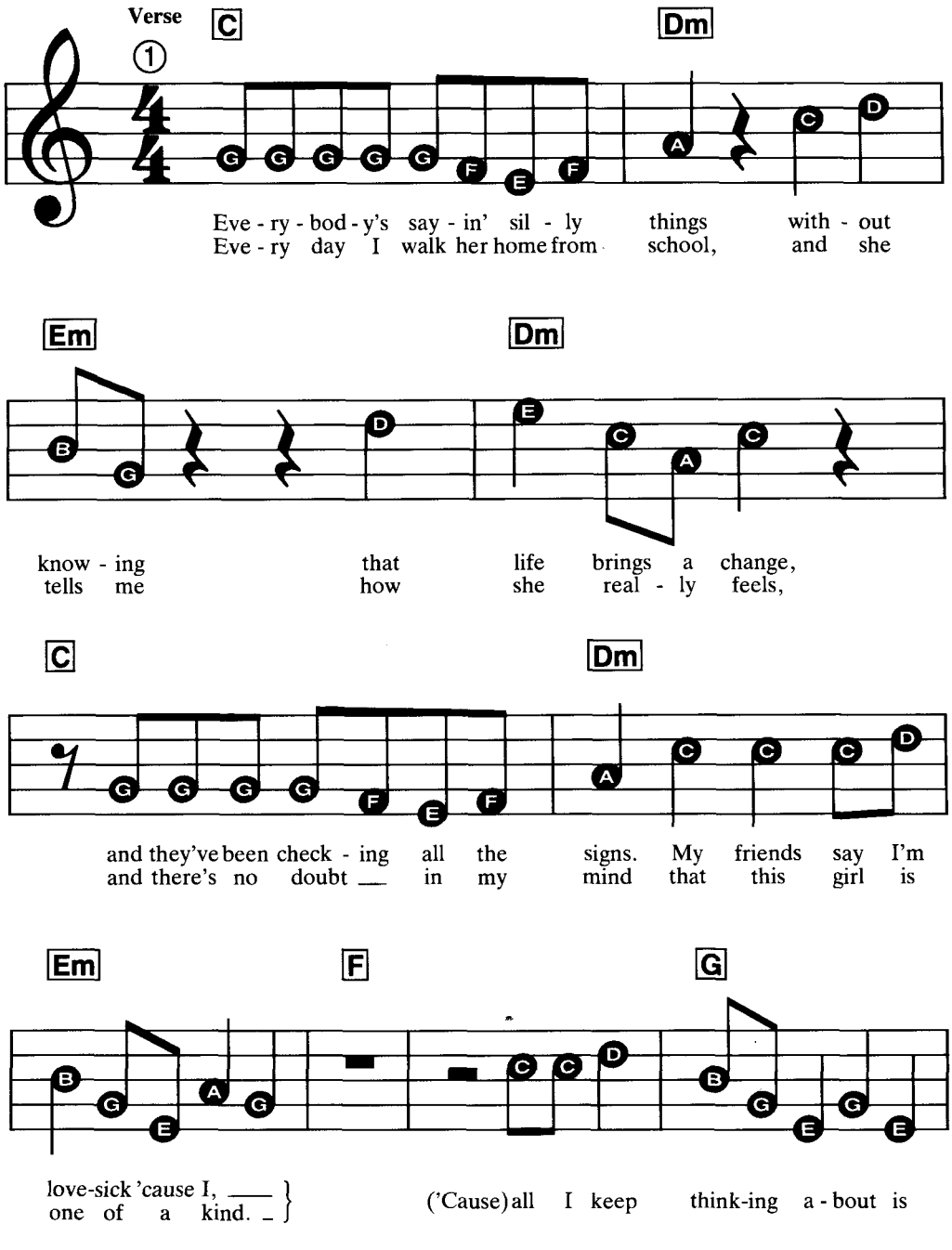
3. At night I wake up with the sheets soaking wet
And a freight train running through the middle of my head.
Only you can cool my desire.
Oh, I'm on fire!

Recorded by NEW EDITION

COOL IT NOW

SAX or HORN
FULL 'N' MELLOW
Medium ROCK

Words and Music by
VINCENT BRANTLEY and
RICK TIMAS


Verse
1
C
Dm
Eve - ry - bod - y's say - in' sil - ly things with - out
Eve - ry day I walk her home from school, and she
Em
Dm
know - ing that life brings a change,
tells me how she real - ly feels,
C
Dm
and they've been check - ing all the signs. My friends say I'm
and there's no doubt in my mind that this girl is
Em
F
G
love-sick 'cause I,
one of a kind.
('Cause) all I keep think-ing a - bout is

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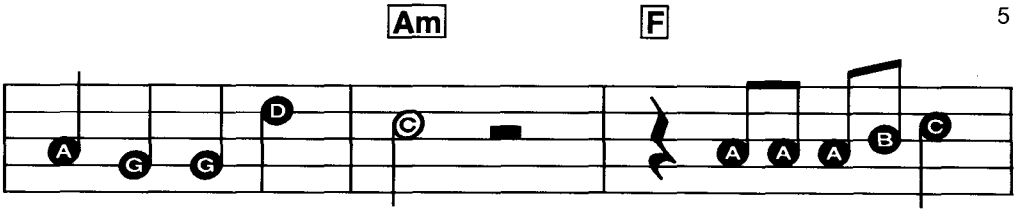
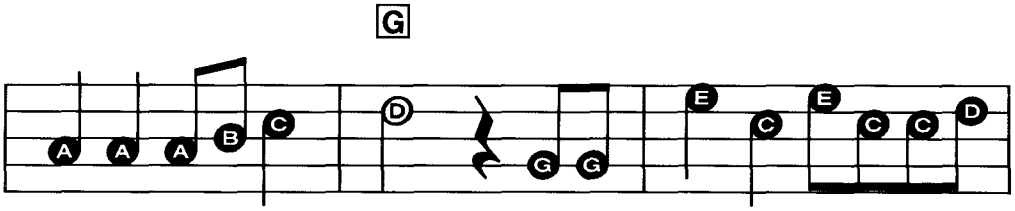
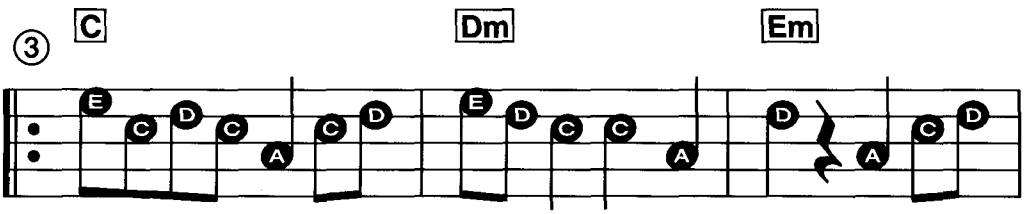


her ___ in my arms, and I won't be the

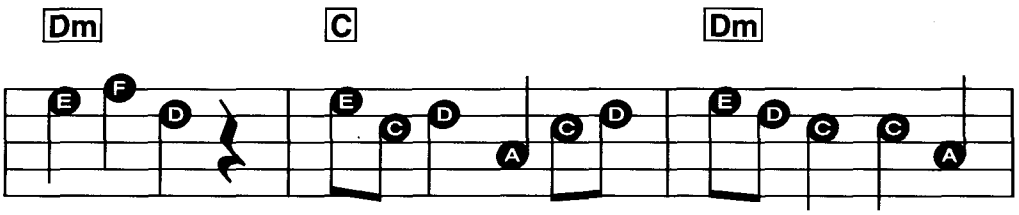


same un - til she is mine. And my friends keep tell - ing me to

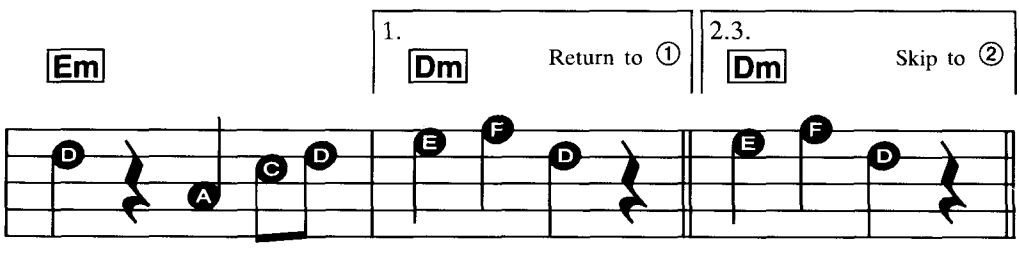
Chorus



cool it now. You've got to cool it now. (Ooh, watch out.) You're gon-na



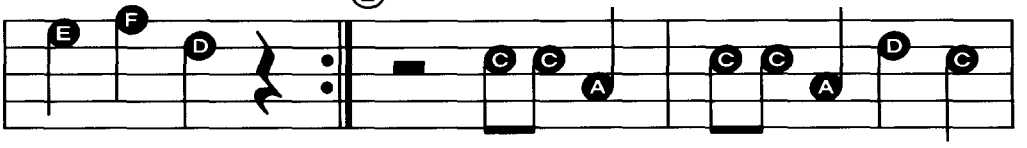
lose con - trol. Cool it now, you've got to slow it down. (Slow it



down.) You're gon - na fall in love. fall in love.

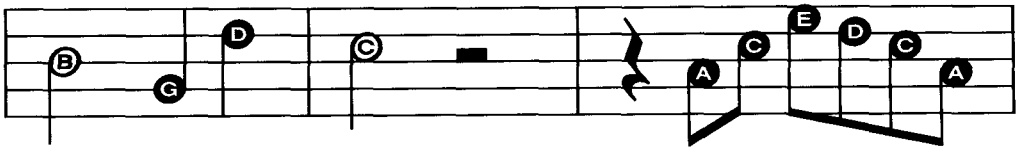
4.5. *Last time, Repeat and fade*

Dm F G



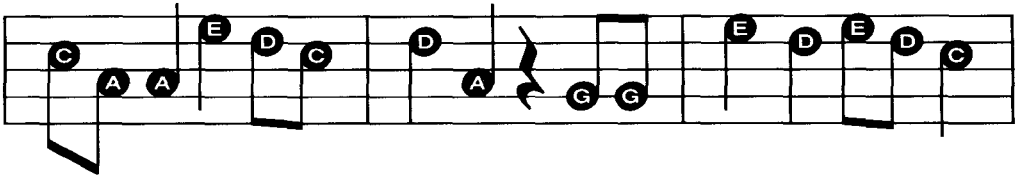
fall in love. All I keep think-ing a - bout is

Am F



her in my arms, and I'll nev - er be the

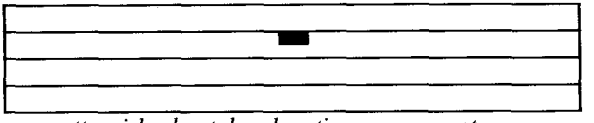
G



same _ un - til you are mine. _ And my friends keep tell - ing me:

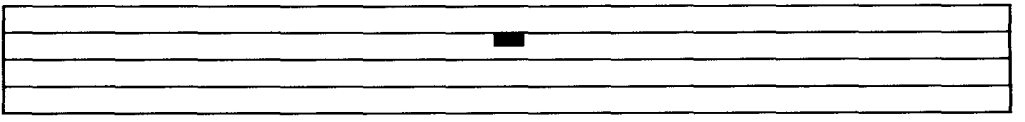
Am

Rap: (No melody)



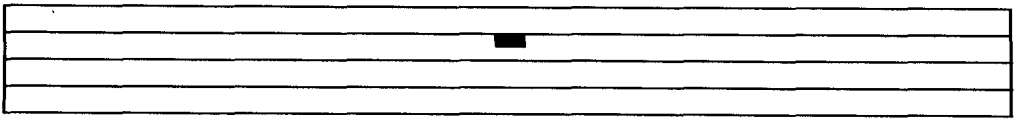
(1. Group's Rap:) When you've gotta girl who takes her time, you must
(2. Ralph's Rap:) Why are you all coming down on me,

G



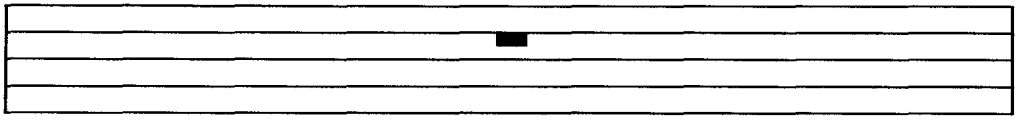
slow down the pace, you can't mess with her mind. If she
trying to tell me how my life is supposed to be? I

F



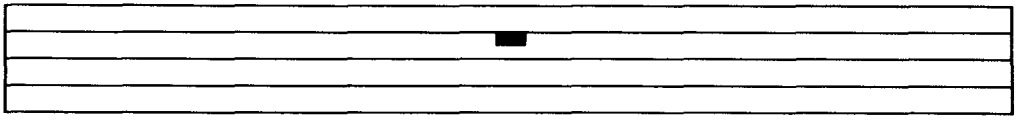
feels the same, she'll let you know; just pre -
know you're only trying to help me out,

G



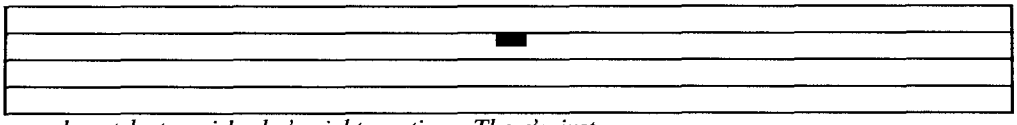
pare yourself or be ready to go. And I
trying to show me what life is really about. This

Am



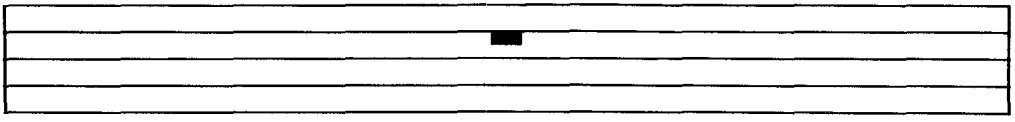
hope this message stays in your mind, 'cause you
time I'm gonna make it on my own, so

G



almost lost a girl who's right on time. There's just
why don't you fellas just leave me alone?

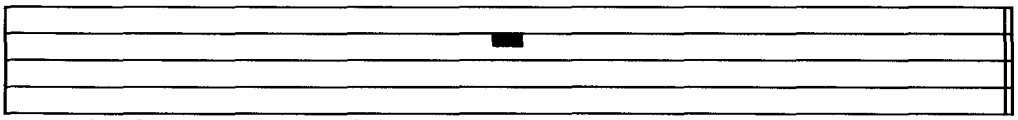
F



one more thing that you got to know, just
Ronnie, Bobby, Ricky, and Mike, if I

G

Return to ③
Repeat and fade



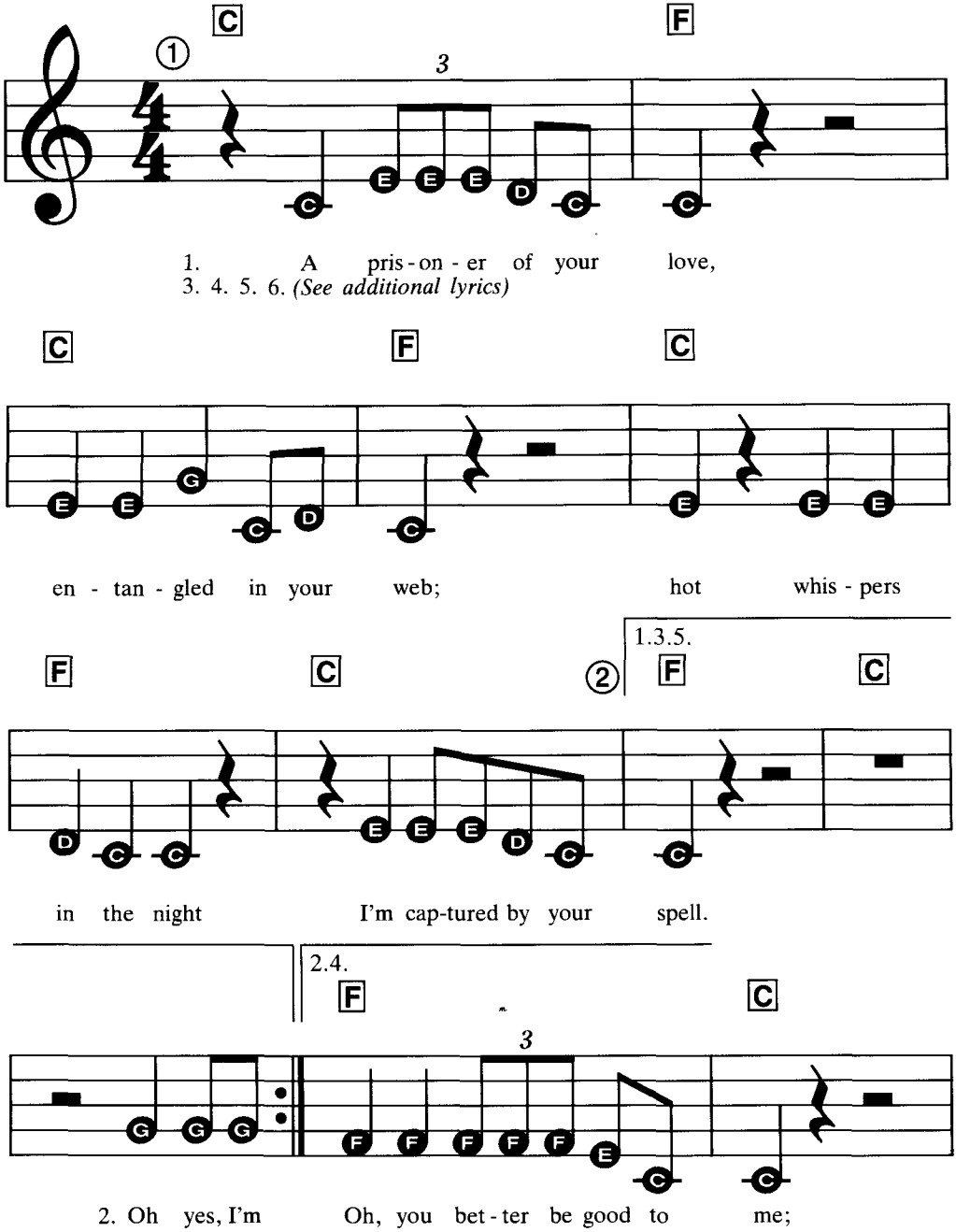
cool it down, stay in control.
love the girl, who cares who you like?

Recorded by TINA TURNER

BETTER BE GOOD TO ME

PIANO
FULL 'N' BRILLIANT
Medium ROCK

Words and Music by
MIKE CHAPMAN, NICKY CHINN
and HOLLY KNIGHT



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Chorus

F C F

that's how it's got to be, now. { 'Cause I don't have no / 'Cause I don't have the

C F

use for what you loose-ly call the truth. } Oh, you bet-ter be good to
time for your o-ver-load-ed lines. }

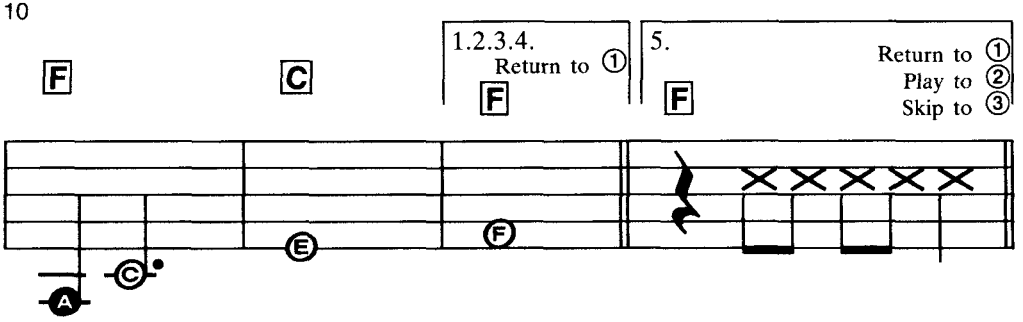
C F C F

me. Yes, you bet-ter be good.

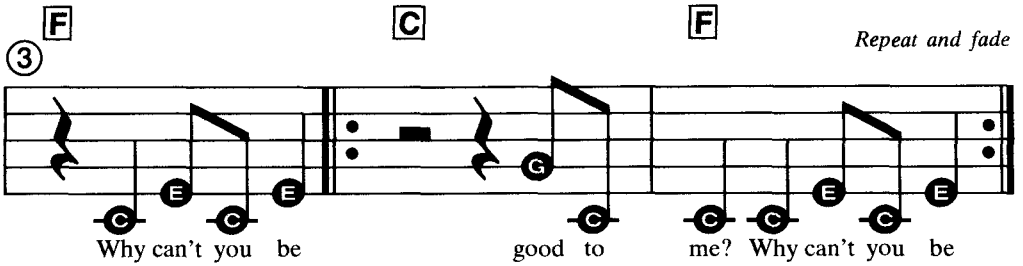
C F

Instr.

C F C



5. *Spoken: And I real - ly don't*



Verse 2:
Oh yes, I'm touched by this show of emotion.
Should I be fractured by your lack of devotion;
Should I, should I?
(To Chorus:)

Verse 3:
And I think it's only right
That we don't meet at night.
We stand face to face,
And you present your case.

Verse 4:
And I know you keep telling me that you love me,
And I really do want to believe.
But did you think I'd just accept you in blind faith?
Oh, sure babe, anything to please you.
(To Chorus:)

Verse 5:
And I really don't see
Why it's so hard to be good to me.
And I don't understand; what's your plan,
That you can't be good to me?

Verse 6:
What I can't feel, I surely cannot see;
Why can't you be good to me?
If it is not real, I do not wish to see
Why can't you be good to me?
(To ③)

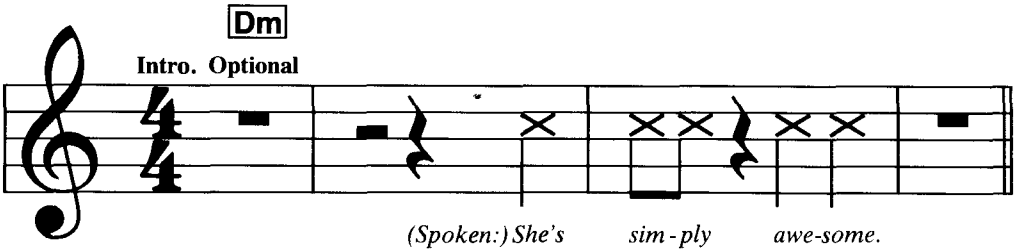
Recorded by BILLY OCEAN

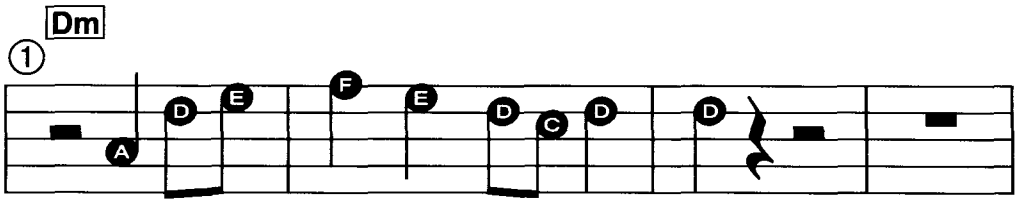
CARIBBEAN QUEEN

(No More Love on the Run)

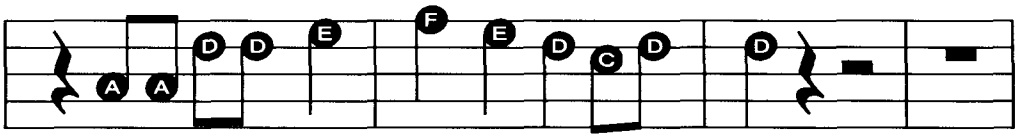
FLUTE
FULL 'N' MELLOW
Medium ROCK, REGGAE or DISCO

Words and Music by
KEITH DIAMOND and
BILLY OCEAN

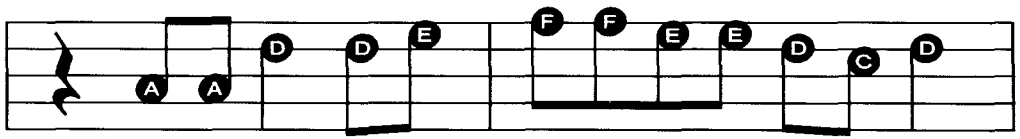




1. She dashed by me in paint-ed - on jeans.
2. I lose my cool when she steps in the room.



And all heads turned 'cause she was the cream.
And I get so ex - cited just from her per - fume.



In the blink of an eye I knew her num - ber and
E - lec - tric eyes that you can't ig -

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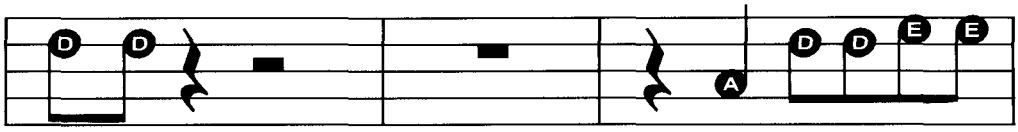
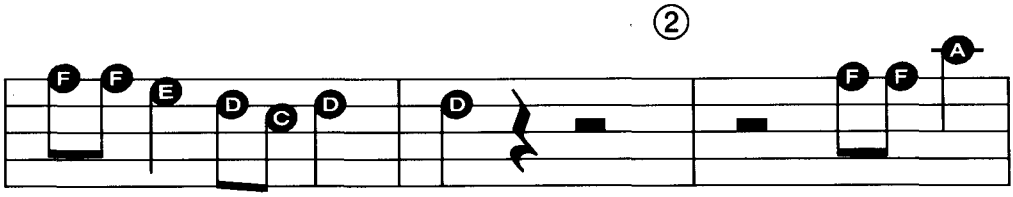
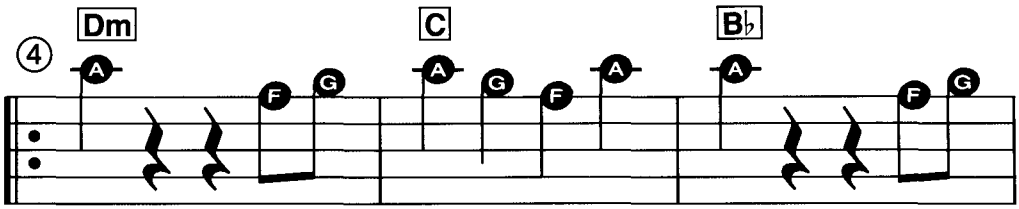


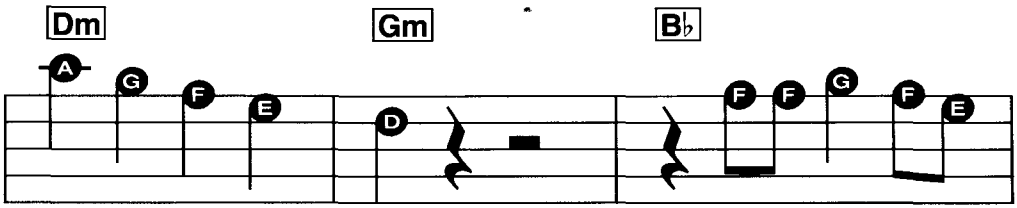
her name. She said I was the
nore ___ and pas - sion ___



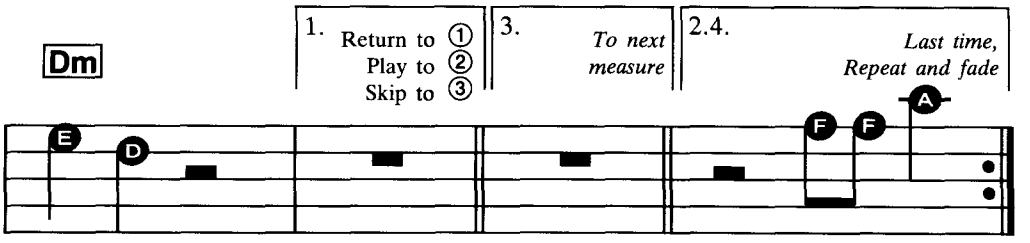
ti - ger she want-ed to tame.
burns you like nev - er be - fore.
Car - ib - bean



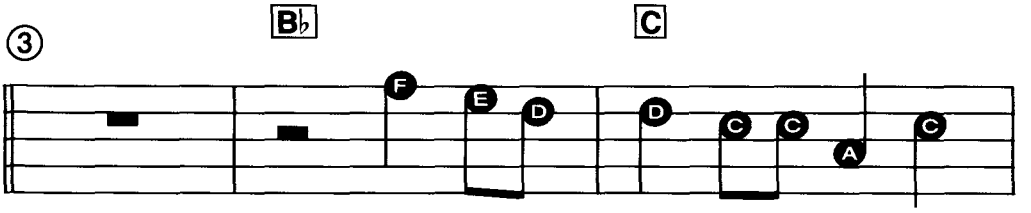
queen, now we're shar - ing the same dream, and our



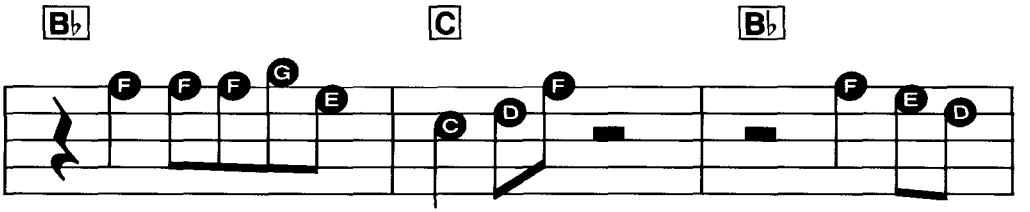
hearts they beat as one. No more love on the



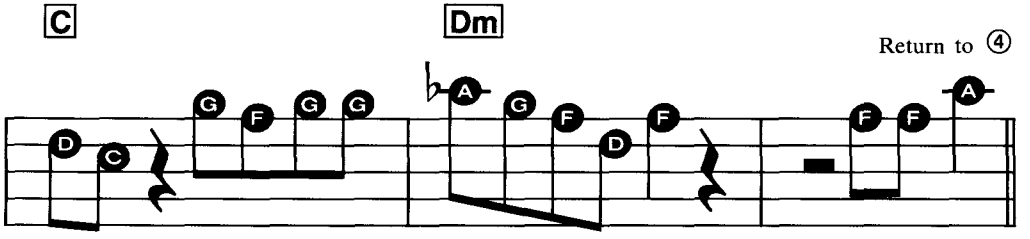
run. ___ Car - ib - bean



I was in search of a good time,



just run-ning my game, ____ yeah. _ Love was the



fur-thest, fur-thest from my mind. _____ Car - ib - bean

WE DON'T NEED ANOTHER HERO (THUNDERDOME)

SAXOPHONE
BIG 'N' BOLD
Medium ROCK

Words and Music by
GRAHAM LYLE & TERRY BRITTEN

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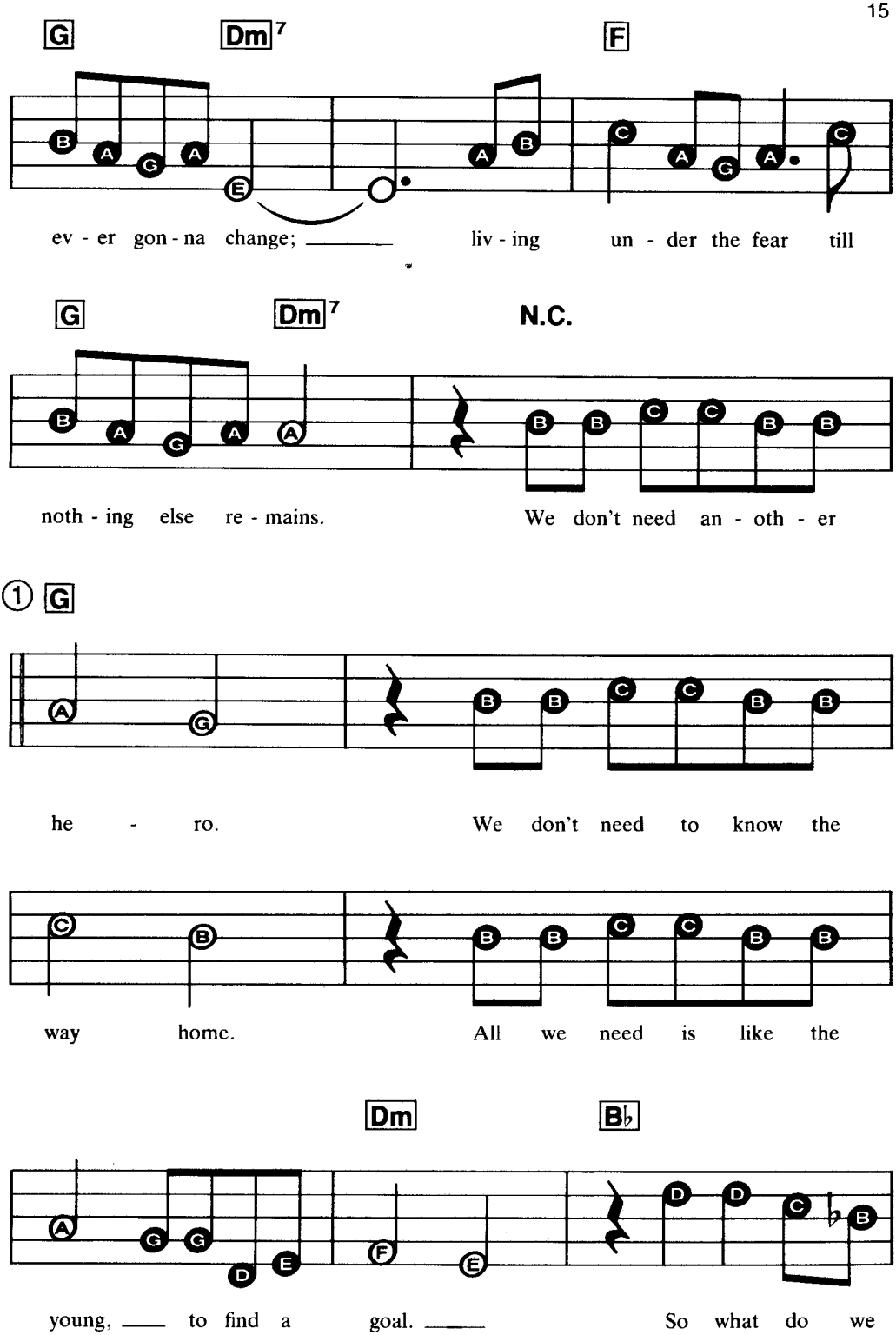
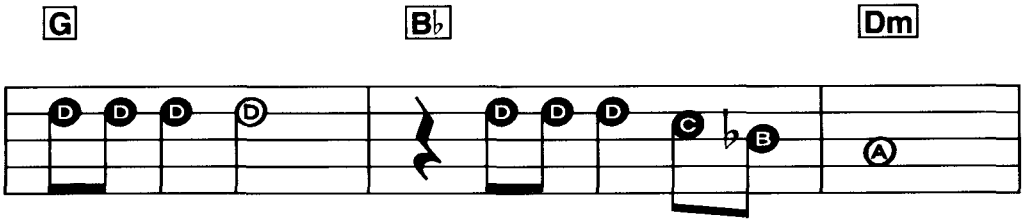
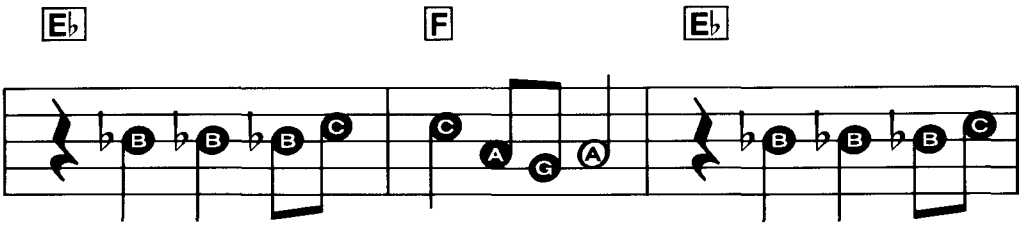
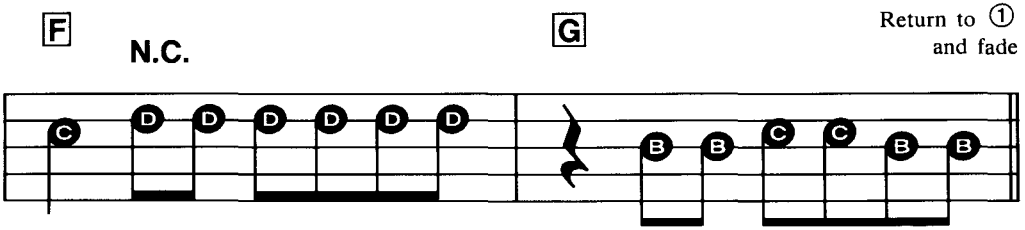

G
Dm7
F
ev - er gon - na change; _____ liv - ing un - der the fear till
G
Dm7
N.C.
noth - ing else re - mains. We don't need an - oth - er
1 G
he - ro. We don't need to know the
way home. All we need is like the
Dm
B♭
young, ____ to find a goal. _____ So what do we



do with our lives? We leave on - ly a vow.



Will our sto - ry shine like a light, or end in the



dark? Is it all or noth - ing? We don't need an - oth - er

Verse 3:
Looking for something we can rely on;
There's got to be something better out there.

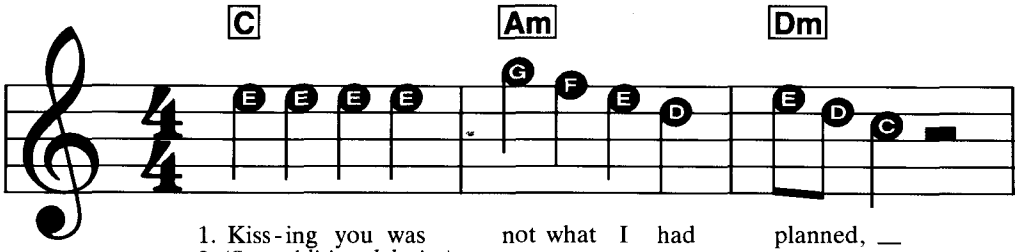
Verse 4:
Love and compassion; that day is coming.
All else are castles built in the air.

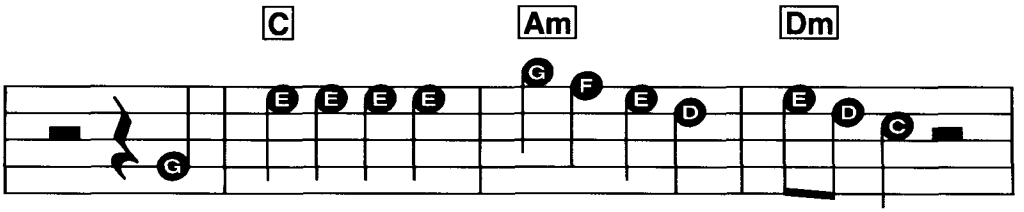
Recorded by JACK WAGNER

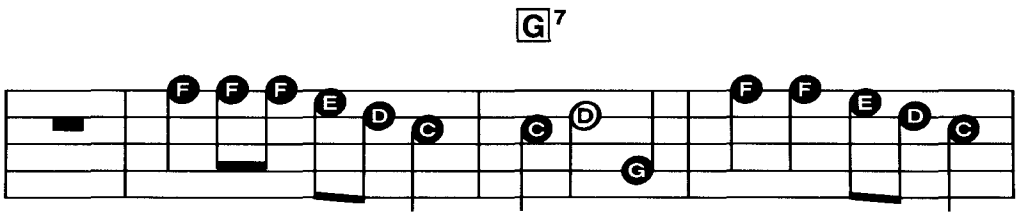
ALL I NEED

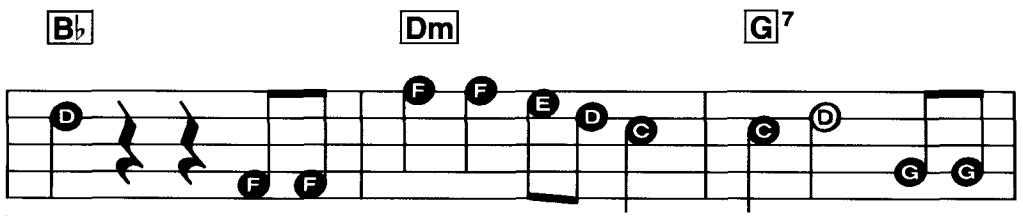
TRUMPET
FULL 'N' BRILLIANT
No RHYTHM

Words and Music by
CLIF MAGNESS, GLEN BALLARD
and DAVID PACK









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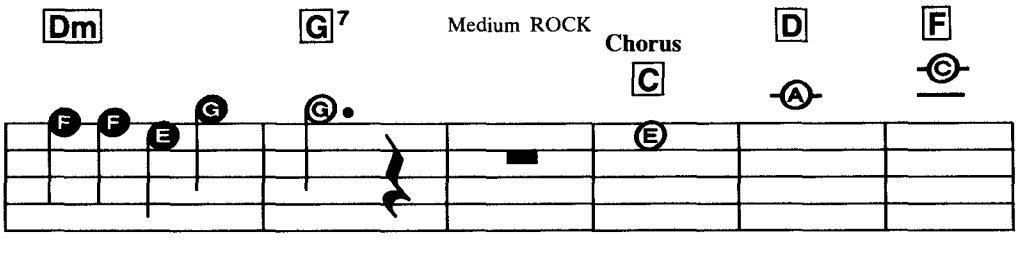
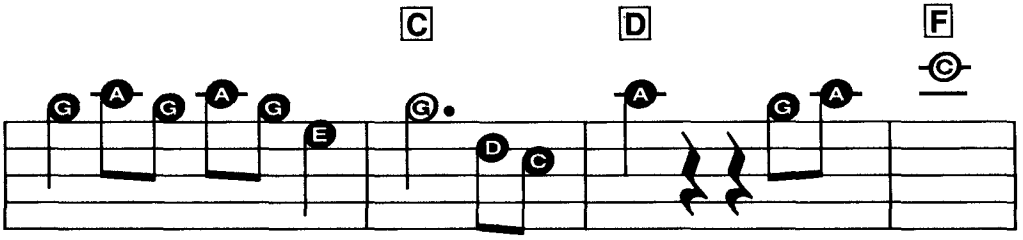
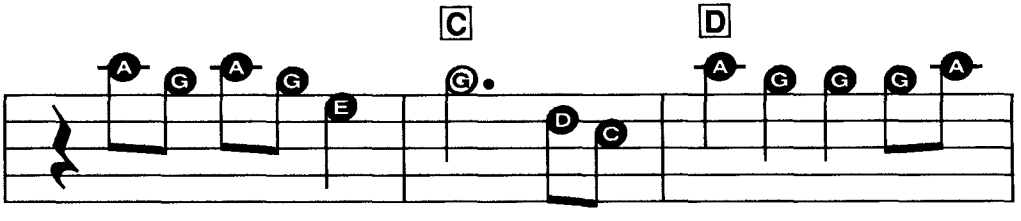
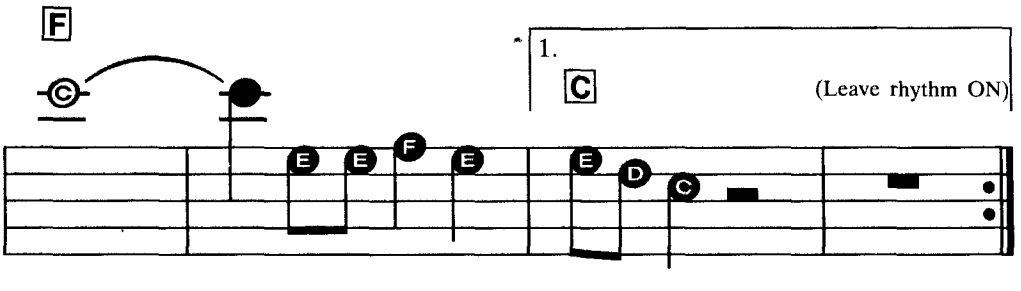
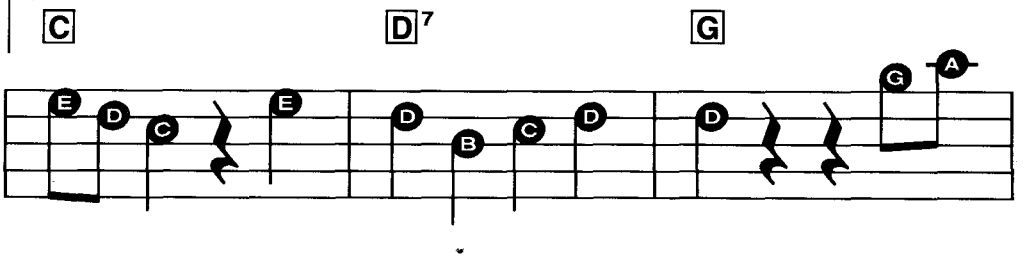

Dm
G7
Medium ROCK
Chorus
C
D
F
on - ly one I see. All I need


C
D
F
is just a lit - tle more time to be sure what I feel

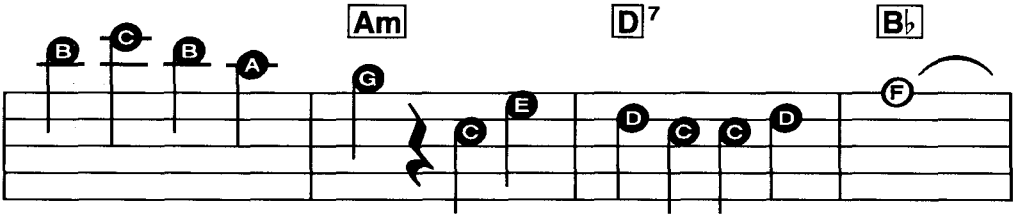

C
D
is - n't all in my mind, 'cause it seems so hard to be -


F
1.
C
(Leave rhythm ON)
lieve that you're all I need.

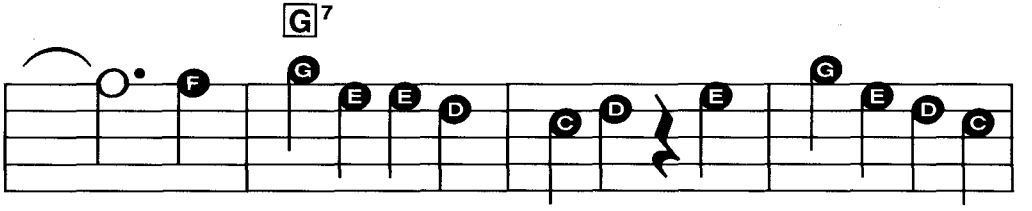
2.



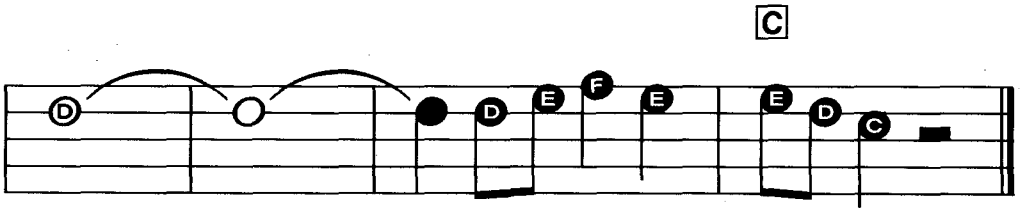
need. ___ No stars are out to - night but we're



shin - ing our own light, and it's nev - er felt so right. ___



___ 'Cause girl, the way I'm feel - in', it's eas - y to be -



lieve ___ that you're all I need. ___

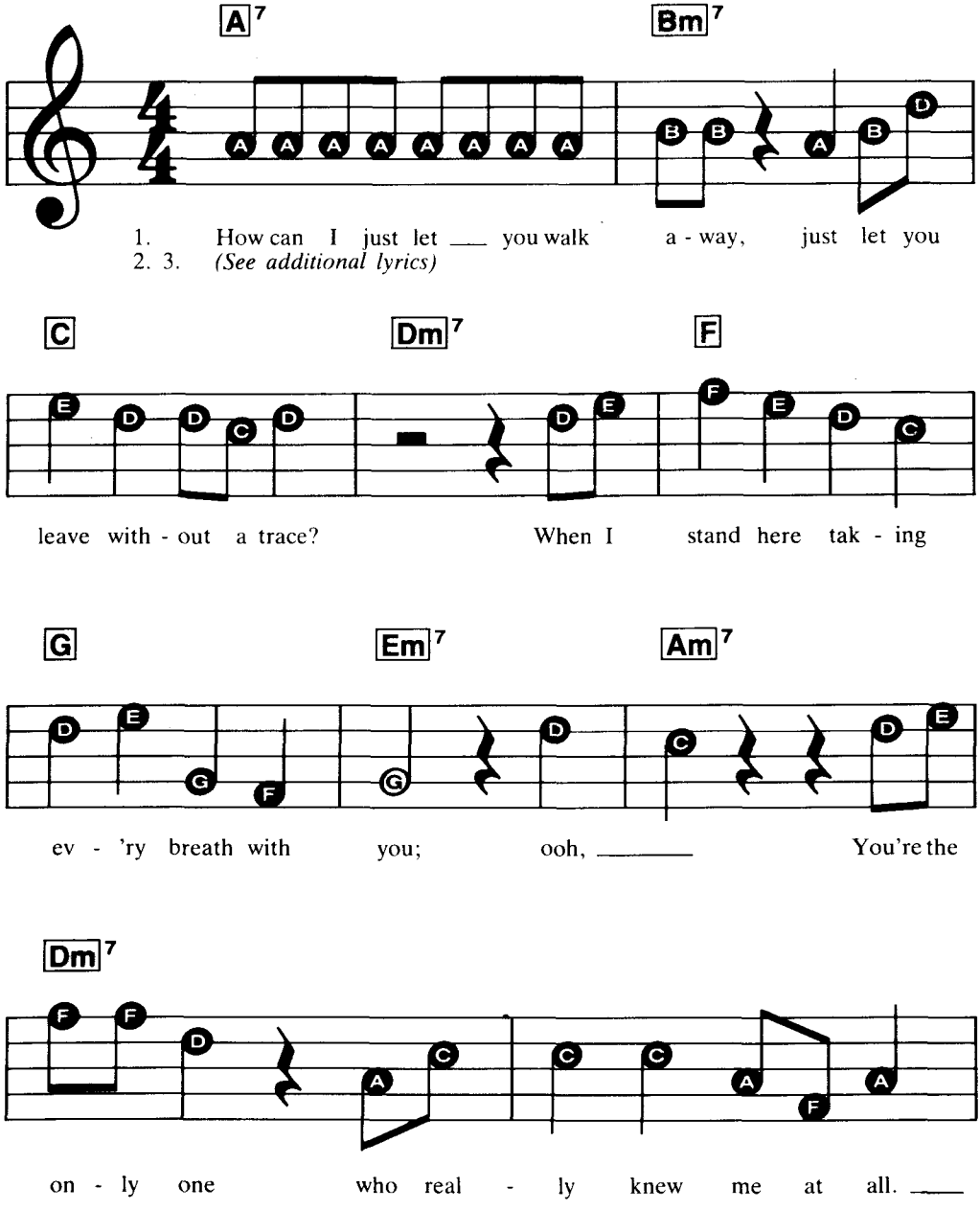
Verse 2:
I guess it's true we've all been hurt before.
But it doesn't seem to matter anymore.
It may be a chance we're takin'
But it always comes to this;
If this isn't love we're making,
Then I don't know what it is.
(To Chorus:)

Recorded by PHIL COLLINS

AGAINST ALL ODDS
(Take A Look At Me Now)

CLARINET
FULL 'N' MELLOW
Medium ROCK

Words and Music by
PHIL COLLINS


A7
Bm7
1. How can I just let ___ you walk a - way, just let you
2. 3. (See additional lyrics)
C
Dm7
F
leave with - out a trace? When I stand here tak - ing
G
Em7
Am7
ev - 'ry breath with you; ooh, _____ You're the
Dm7
on - ly one who real - ly knew me at all. ____

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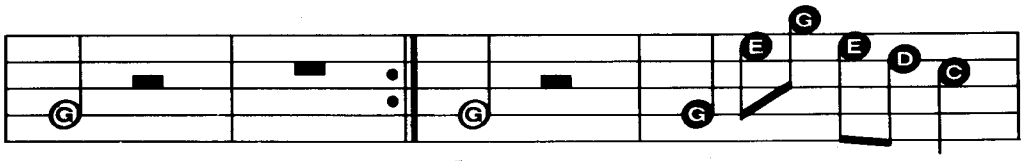
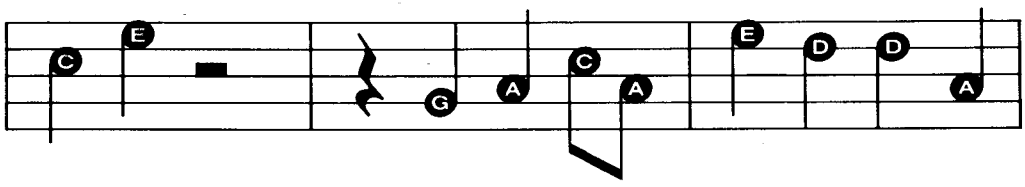
1. G

2. G



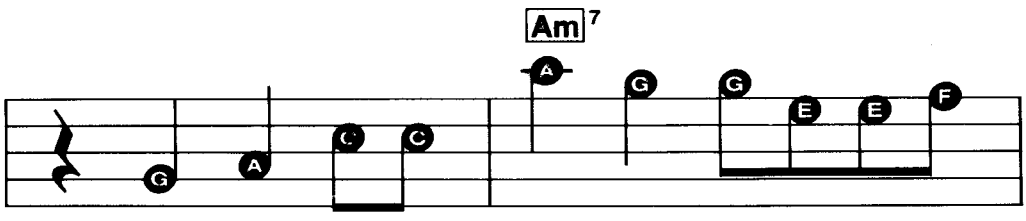
___ ___ So take a look at me

C D7



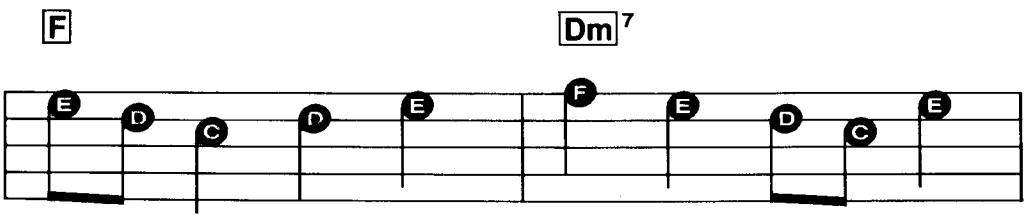
now. ___ Well, there's just an emp - ty space. ___

Am7



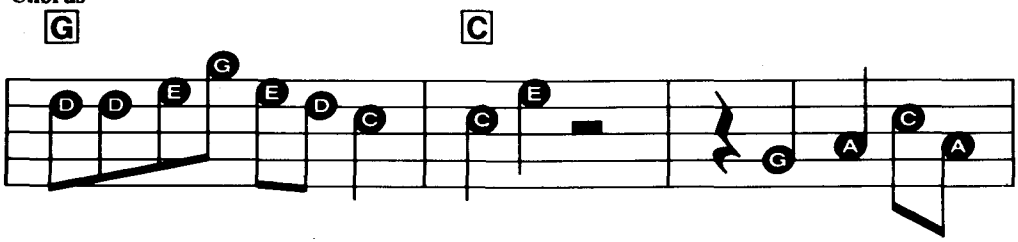
And there's noth - ing left here ___ to re - mind ___

F Dm7

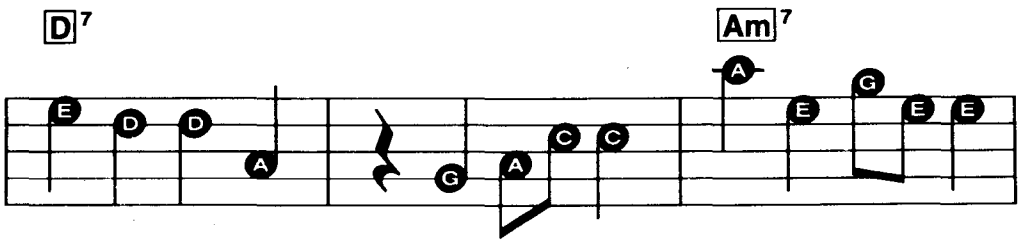


___ me, just the mem - 'ry of your face. ___

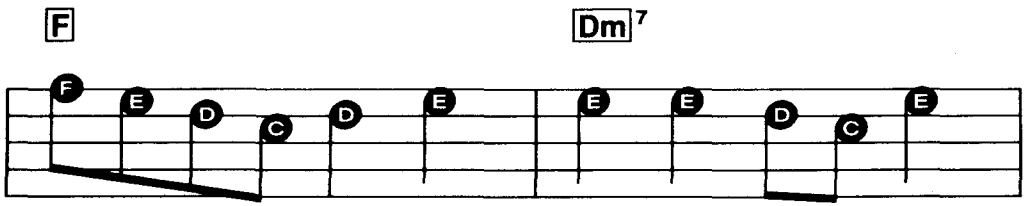
Chorus



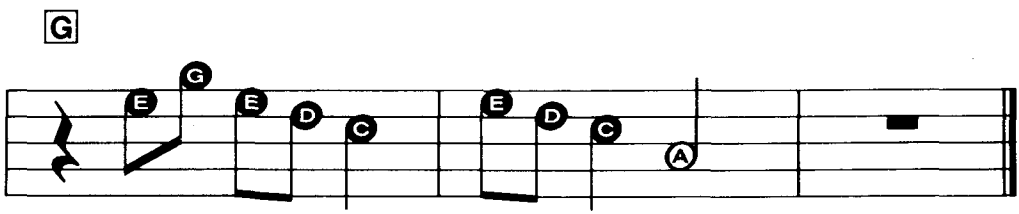
___ Well, take a look at me now, _ Well, there's just an



emp - ty space. _ And you com - in' back to me is a -



gainst the odds, __ and that's what I've got to face.



Take a look at me now. _____

Verse 2:
How can you just walk away from me,
When all I can do is watch you leave?
'Cause we shared the laughter and the pain,
And even shared the tears.
You're the only one who really knew me at all.

Chorus
Well, take a look at me now,
Well there's just an empty space,
But to wait for you is all I can do,
And that's what I've got to face.
Take a look at me now.

Verse 3:
I wish I could just make you turn around,
Turn around and see me cry.
There's so much I need to say to you,
So many reasons why.
You're the only one who really knew me at all.

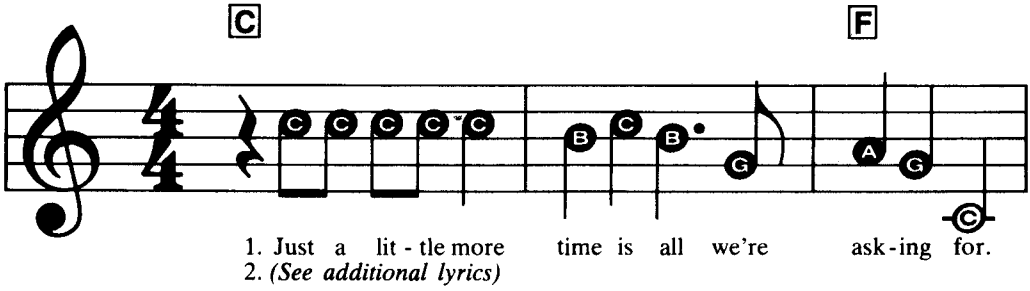
Chorus
Well, take a look at me now,
'Cause I'll still be standing here.
And you comin' back to me is against all odds,
It's the chance I've got to take.
Take a look at me now.

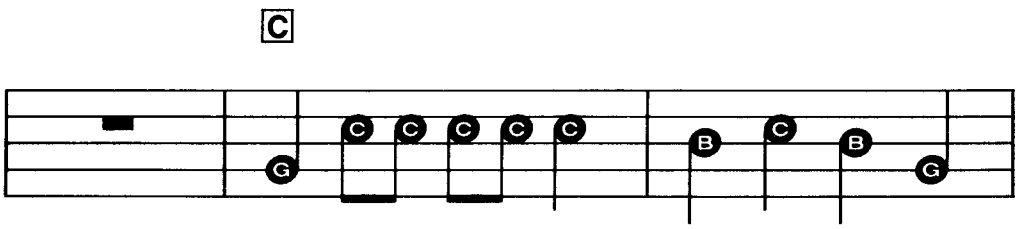
Recorded by COREY HART

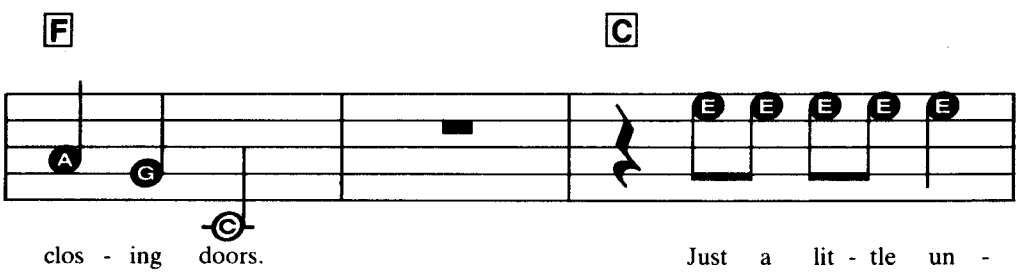
NEVER SURRENDER

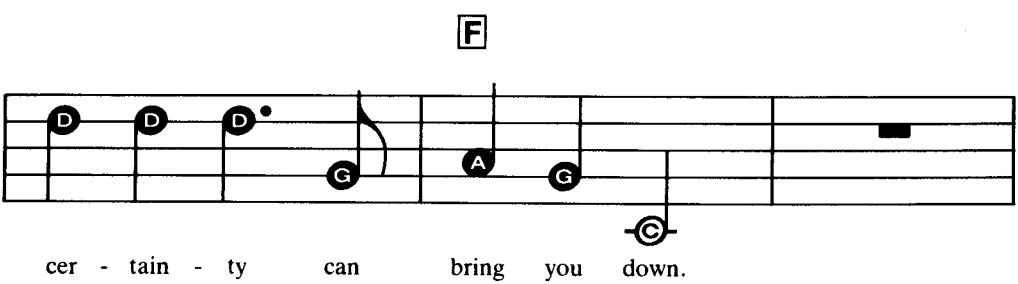
SAXOPHONE
BIG 'N' BOLD
Medium ROCK

Words and Music by
COREY HART









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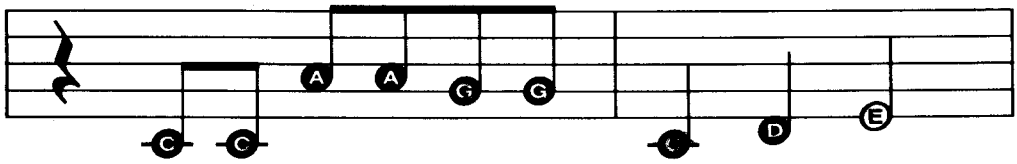
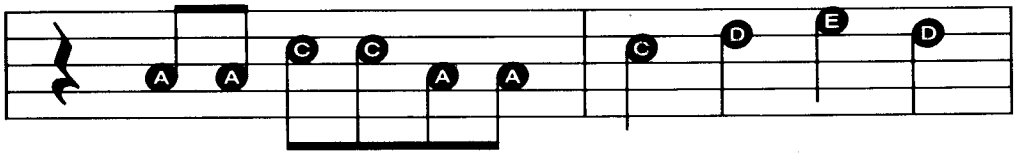
F

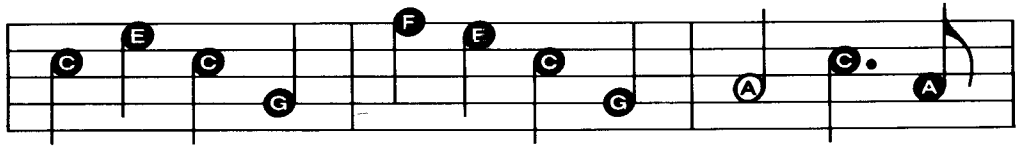


And no - bod - y wants to know you now



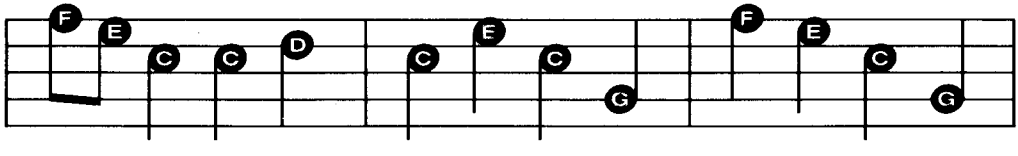
and no - bod - y wants to show you how. ____

C F



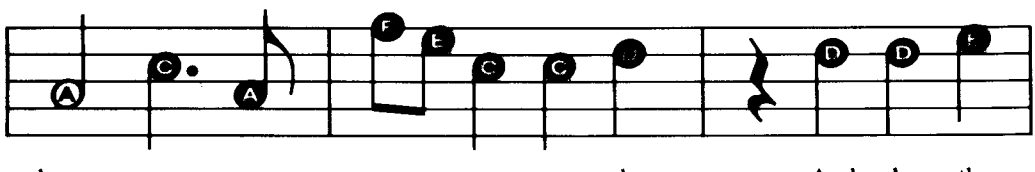
____ So if you're lost and on your own, you can

C

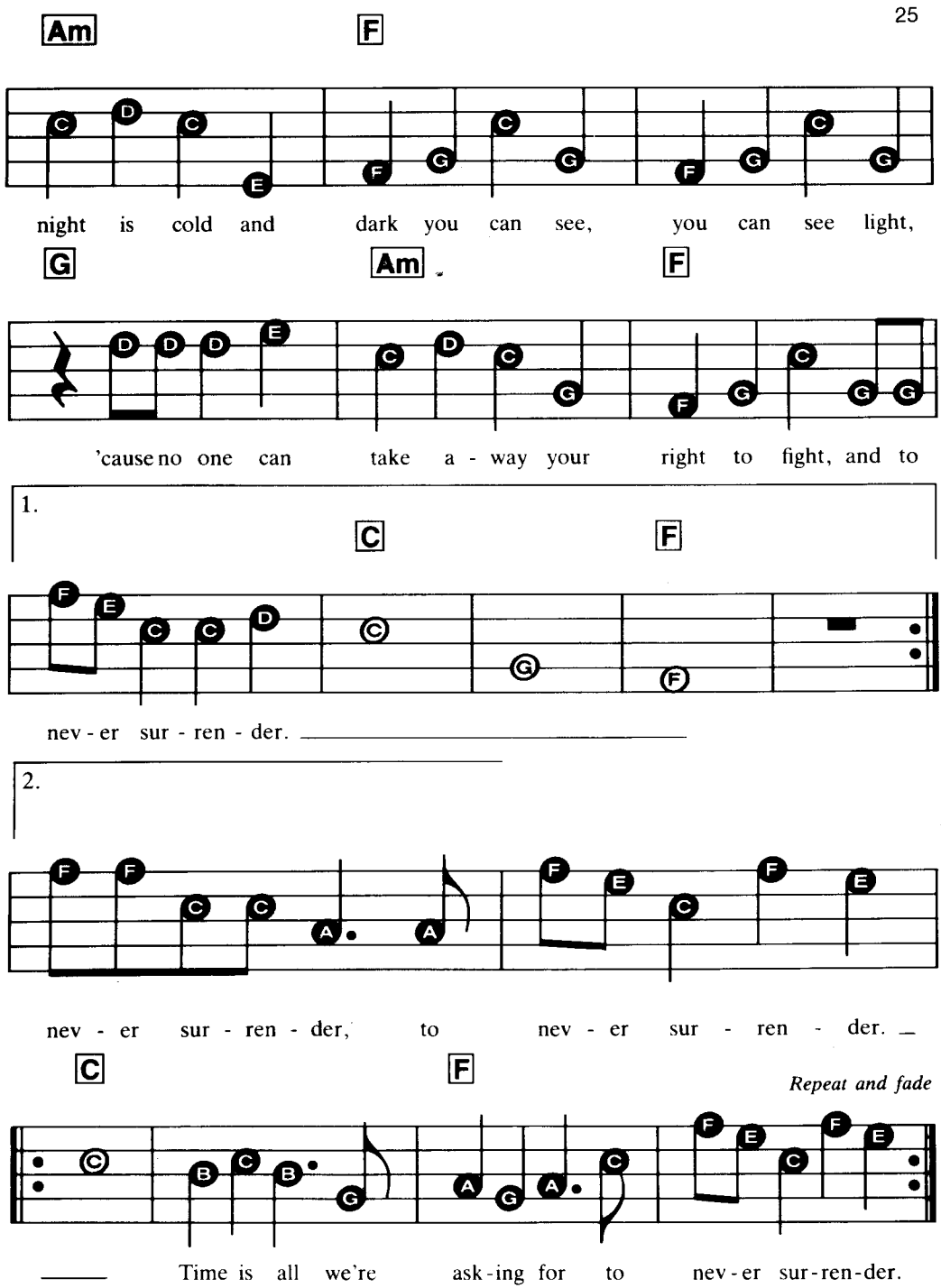


nev - er sur - ren - der. ____ And if your path won't lead you

F G



home, you can nev - er sur - ren - der. And when the


Am
F
night is cold and dark you can see, you can see light,
G
Am
F
'cause no one can take a - way your right to fight, and to
1.
C
F
nev - er sur - ren - der.
2.
nev - er sur - ren - der, to nev - er sur - ren - der.
C
F
Repeat and fade
Time is all we're ask-ing for to nev-er sur-ren-der.

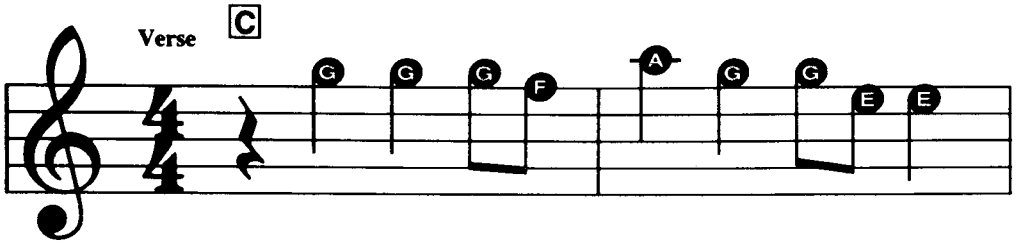
2. With a little perseverance you can get things done;
Without a blind adherence that has conquered some.
And nobody wants to know you now.
And nobody wants to show you how.

Recorded by BRUCE SPRINGSTEEN

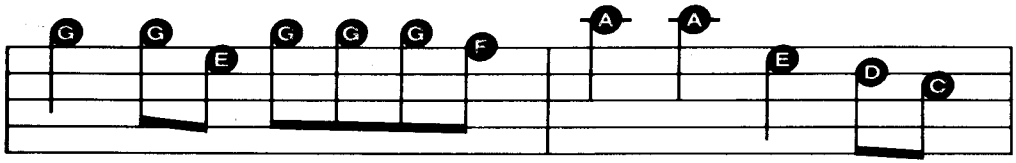
BORN IN THE U.S.A.

SAXOPHONE
BIG 'N' BOLD
Medium ROCK

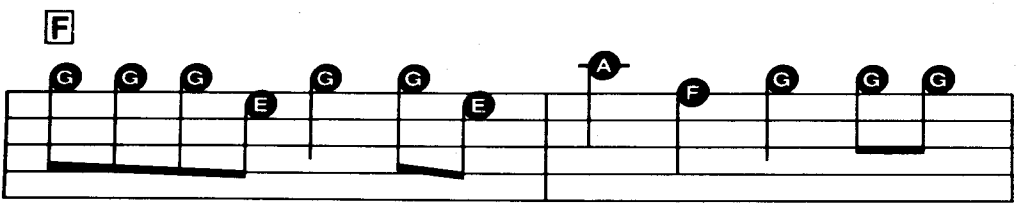
Words and Music by
BRUCE SPRINGSTEEN



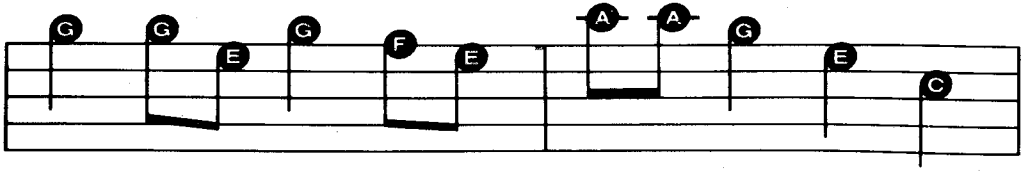
Born down in a dead man's town _ the



first kick I took was when I hit the ground. _____



End up like a dog that's been beat too much, till you



spend half your life just to cov - er it up now.

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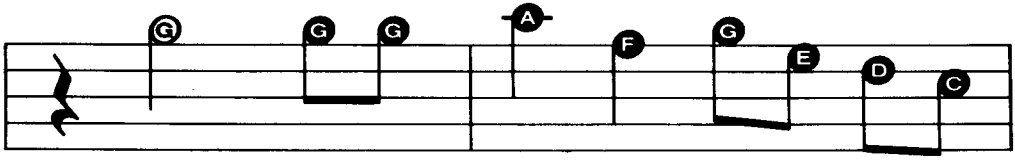
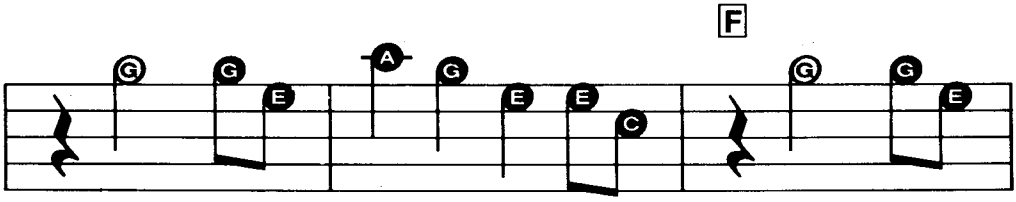
Chorus

C



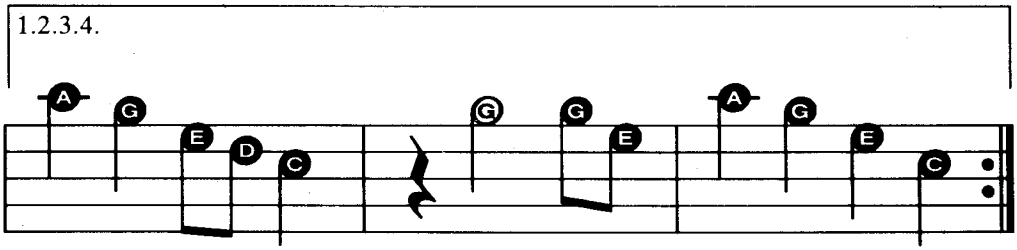
Born in the U. S. A.; ___ I was

F



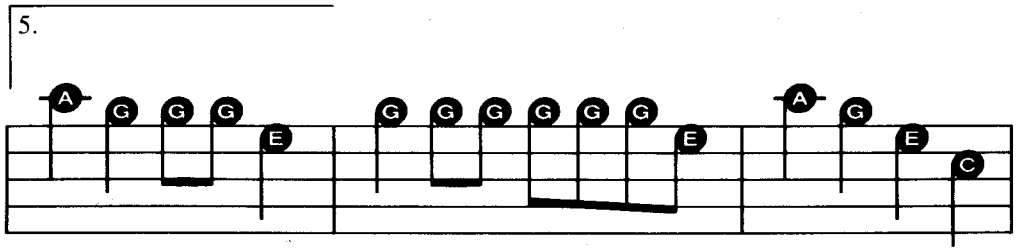
born in the U. S. A., I was born in the

1.2.3.4.

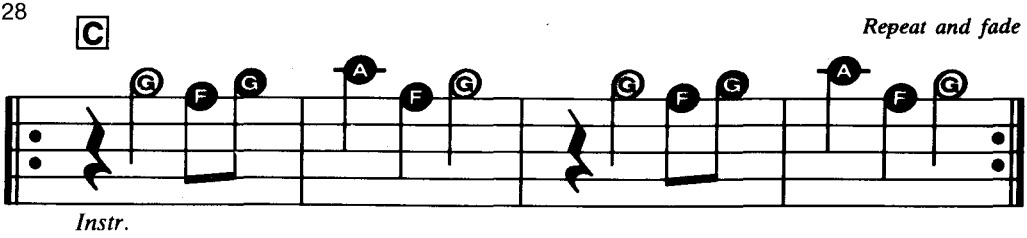


U. S. A. ___ Born in the U. S. A. now.

5.



U. S. A. I'm a cool rock-in' dad-dy in the U. S. A., now.



2. Got in a little hometown jam,
So they put a rifle in my hand.
Sent me off to a foreign land
To go and kill the yellow man.
(To Chorus)

3. Come back home to the refinery;
Hiring man says, "Son, if it was up to me."
Went down to see my V.A. man; he said,
"Son, don't you understand, now?"

4. I had a brother at Khesan,
Fighting off the Viet Cong;
They're still there, he's all gone.

5. He had a woman that he loved in Saigon,
I got a picture of him in her arms, now.

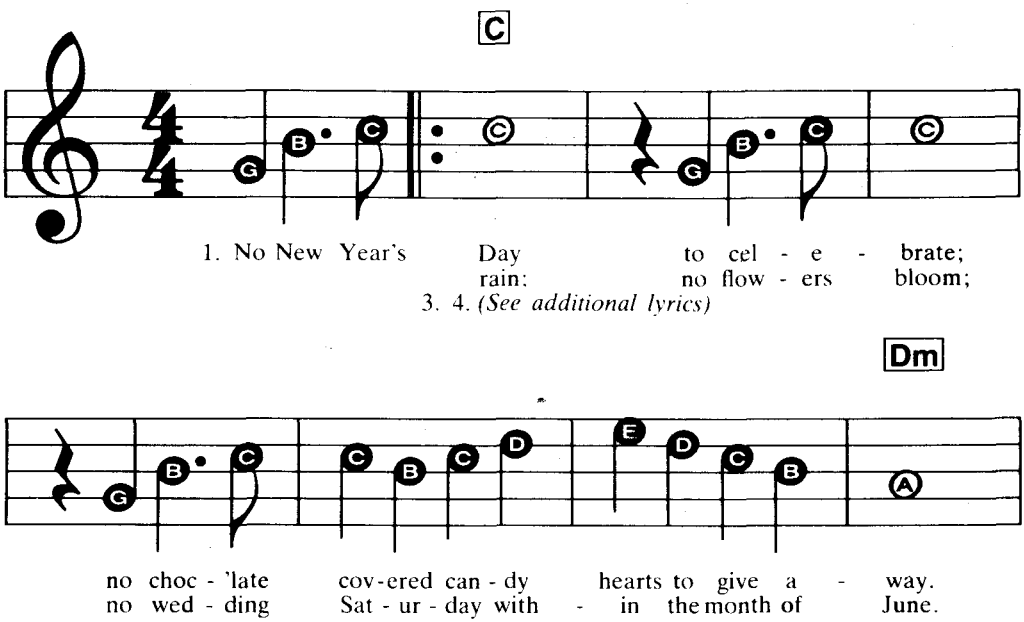
6. Down in the shadow of the penitentiary,
Out by the gas fires of the refinery;
I'm ten years burning down the road,
Nowhere to run, ain't nowhere to go.
(To Chorus)

Recorded by STEVIE WONDER
From the Motion Picture "THE WOMAN IN RED"

I JUST CALLED TO SAY I LOVE YOU

FLUTE
FULL 'N' MELLOW
Medium ROCK

Words and Music by
STEVIE WONDER


C
1. No New Year's Day to cel - e - brate;
rain: no flow - ers bloom;
3. 4. (See additional lyrics)
Dm
no choc - 'late cov-ered can - dy hearts to give a - way.
no wed - ding Sat - ur - day with - in the month of June.

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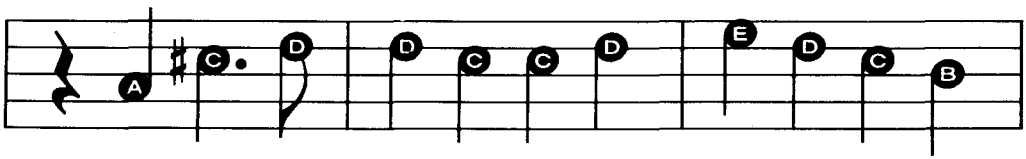
Dm7

No first of spring; no song to sing.
But what it is is some - thing true,

Dm

1.

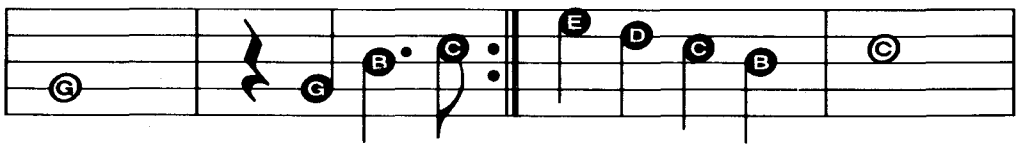


In fact here's just an - oth - er or - di - nar - y
made up of these three words that

C

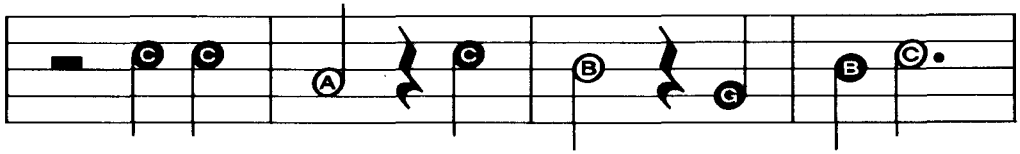
2.

C



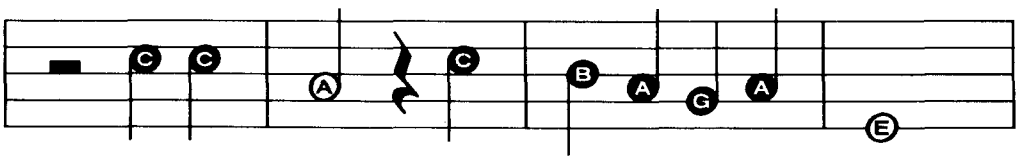
day. 2. No A - pril I must say to you.

N.C. Dm7 G C

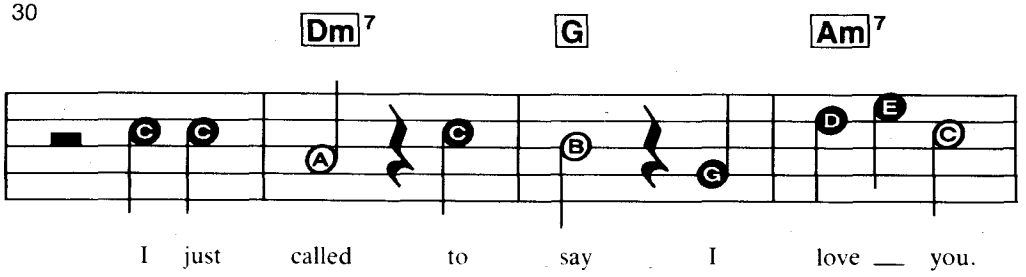


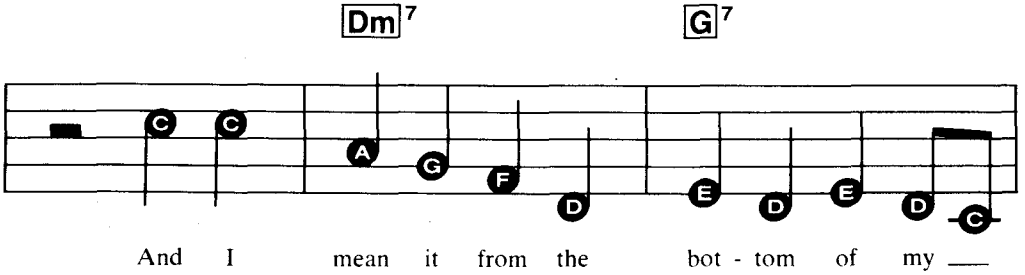
I just called to say I love you.

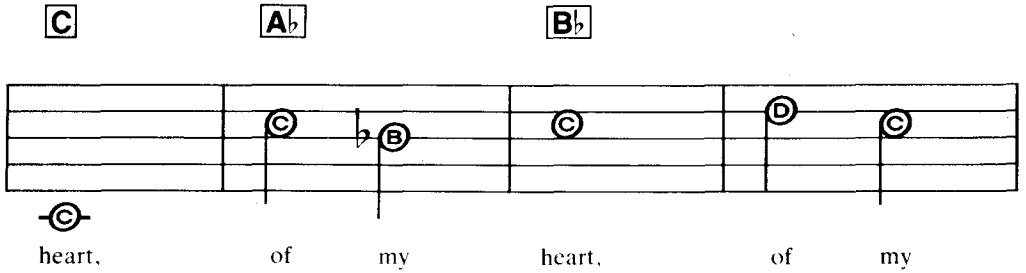
Dm7 G Am

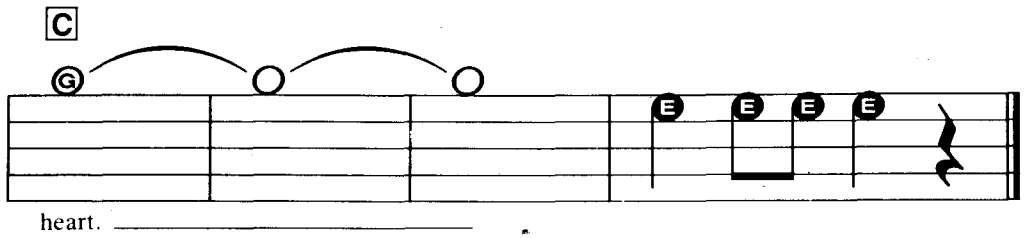


I just called to say how much I care.









Verse 3:
No summer's high; no warm July;
No harvest moon to light one tender August night.
No autumn breeze; no falling leaves;
Not even time for birds to fly to southern skies.

Verse 4:
No Libra sun; no Halloween;
No giving thanks to all the Christmas joy you bring.
But what it is, though old so new
To fill your heart like no three words could ever do.

AXEL F

GUITAR
BIG 'N' BOLD
Medium DISCO

By HAROLD FALTERMEYER

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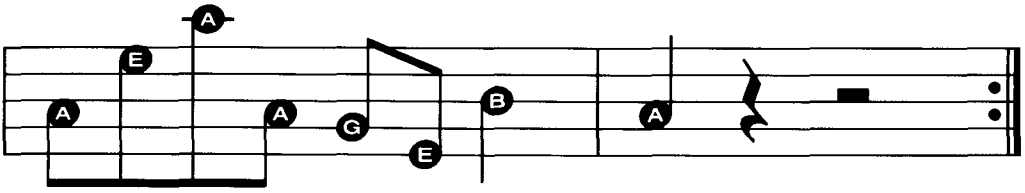
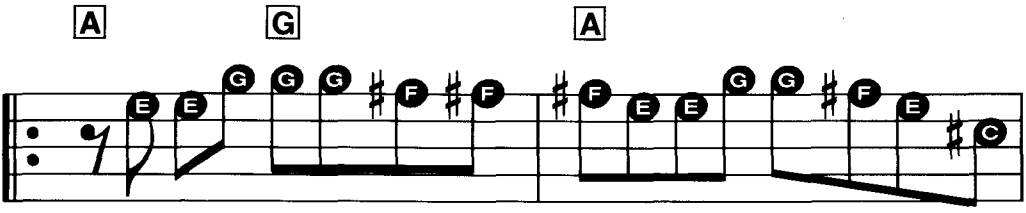
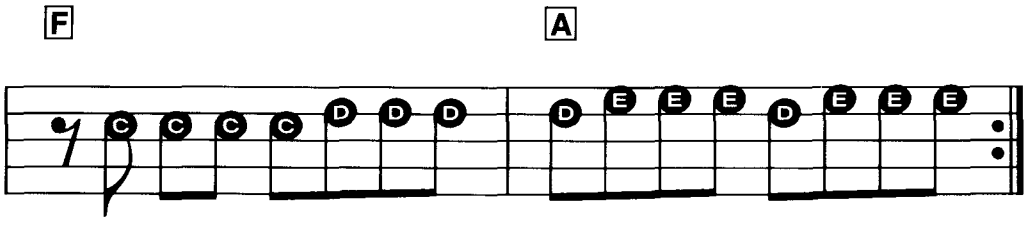
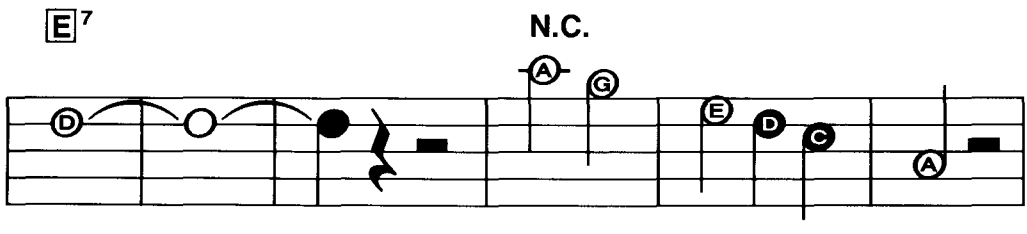
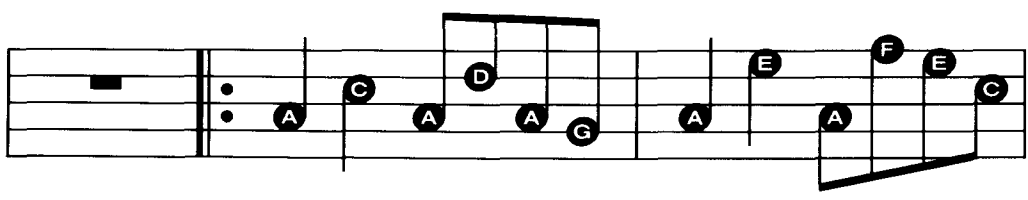
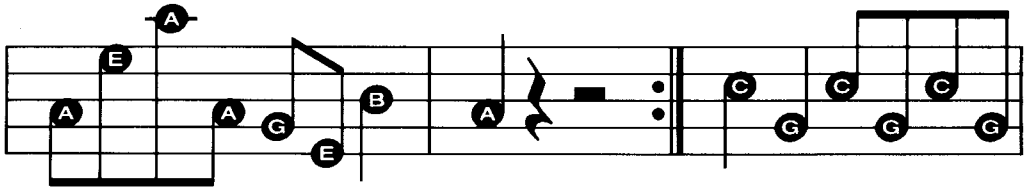


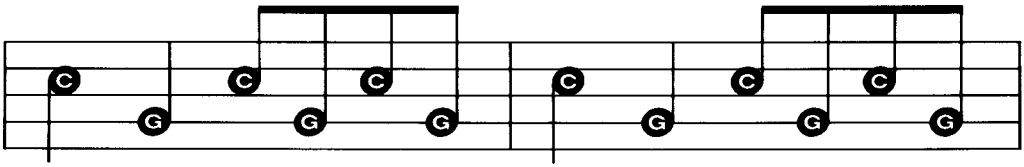

A
G
A

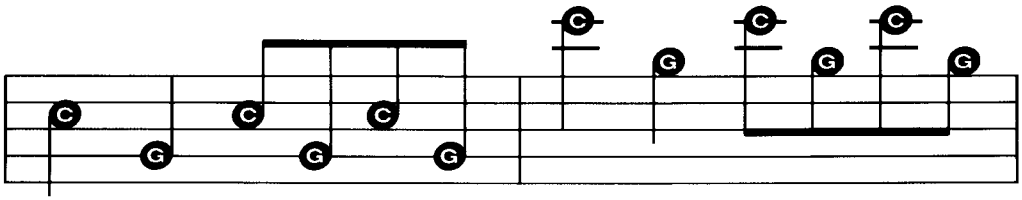

F
A

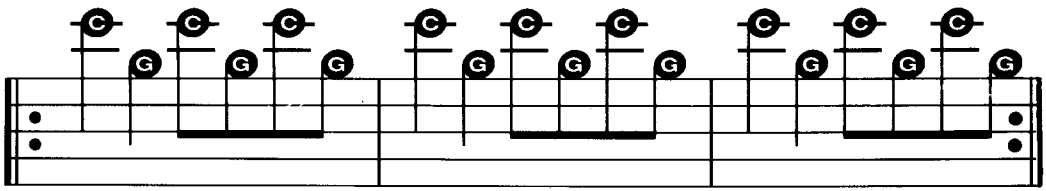

E7
N.C.

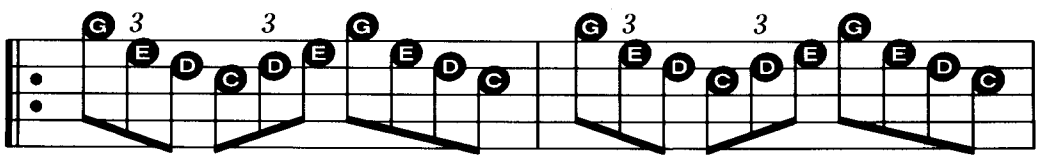












3 of 4 310
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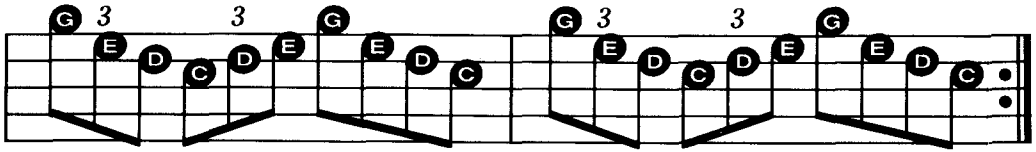
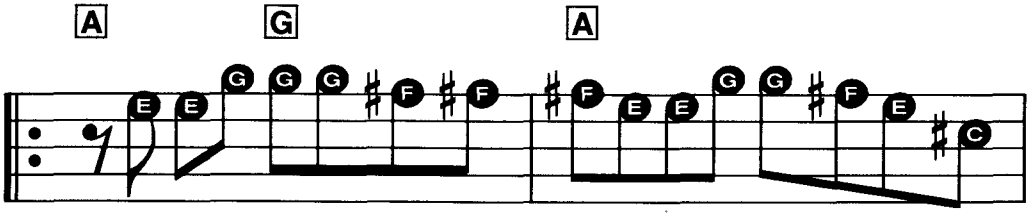
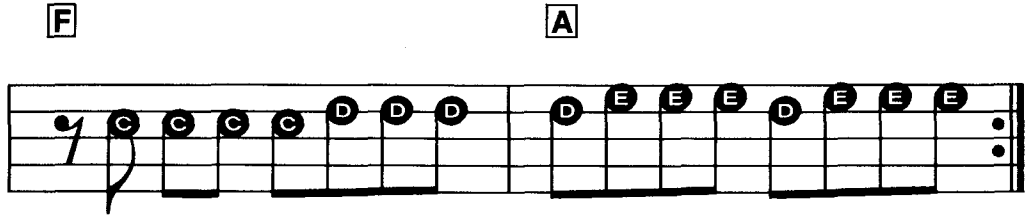
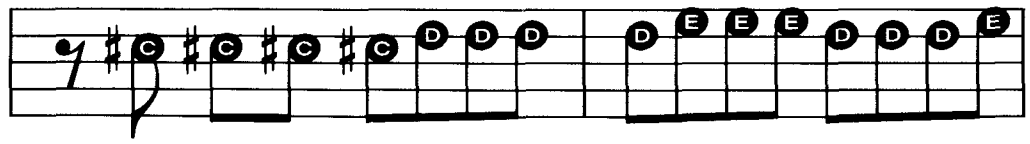
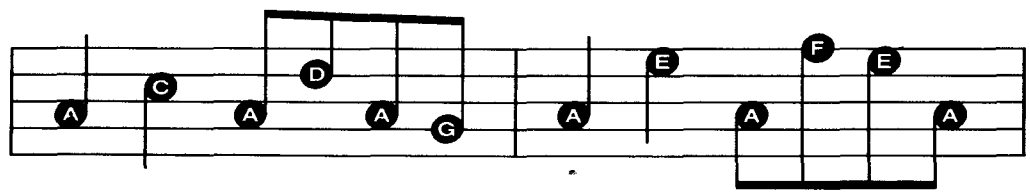


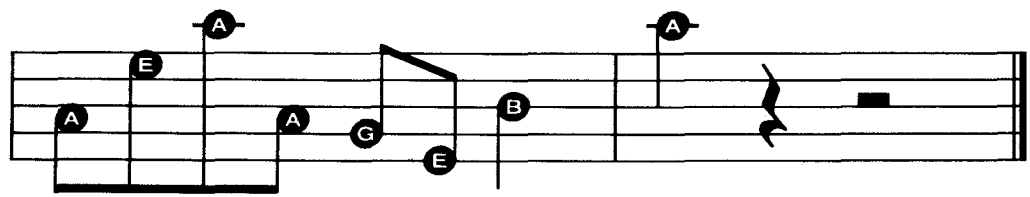






N.C.

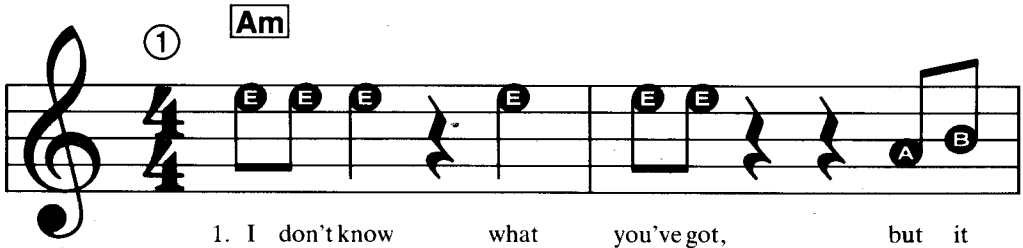




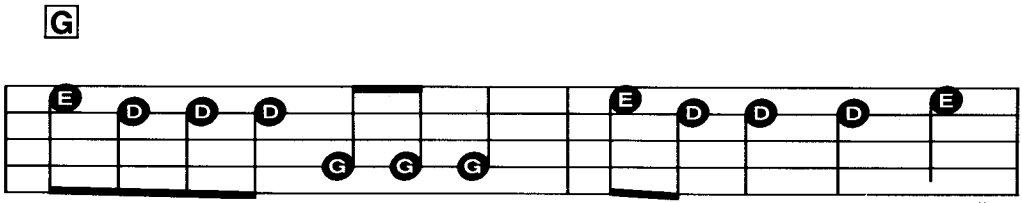
LOVERBOY

TRUMPET
BIG 'N' BOLD
Medium ROCK

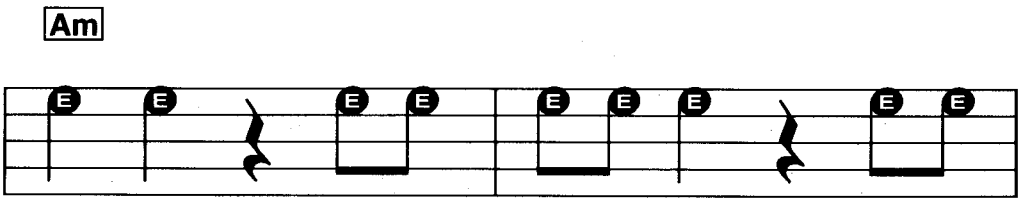
Words and Music by
BILLY OCEAN, KEITH DIAMOND
and ROBERT JOHN LANGE



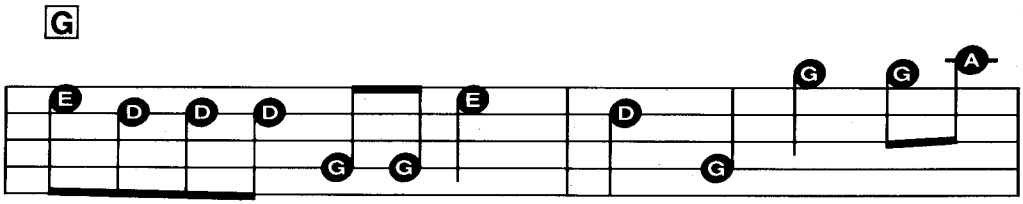
1. I don't know what you've got, but it
2. *(See additional lyrics)*



plays with my e - mo - tions. I want you so much. Dar -



ling, I wan - na hold you near, wan - na



whis - per sweet and ten - der in your ear. Can't stand the

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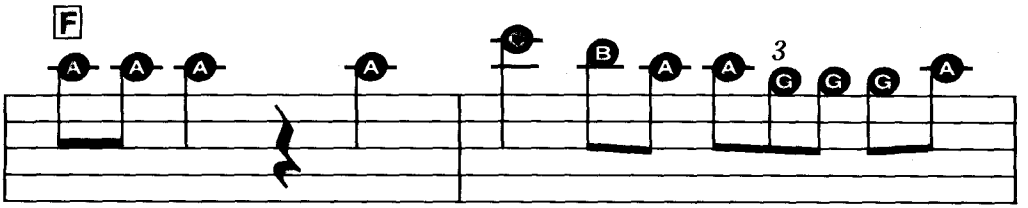
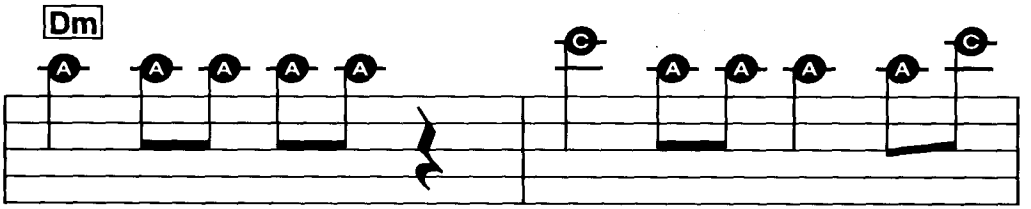
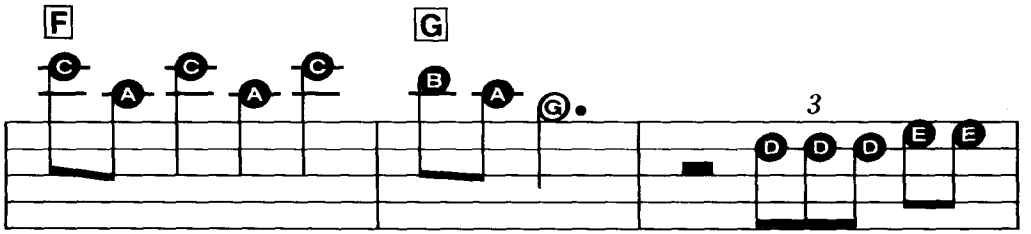


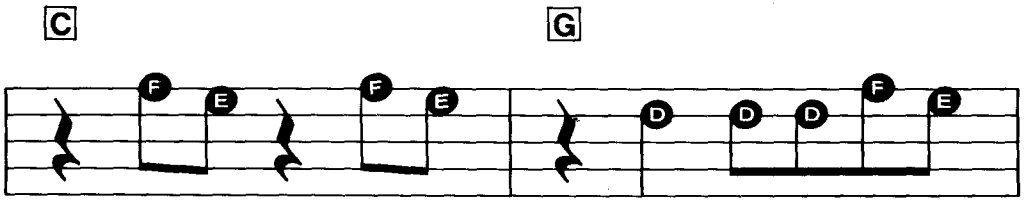
thought of you with some - bod - y else; got - ta have your



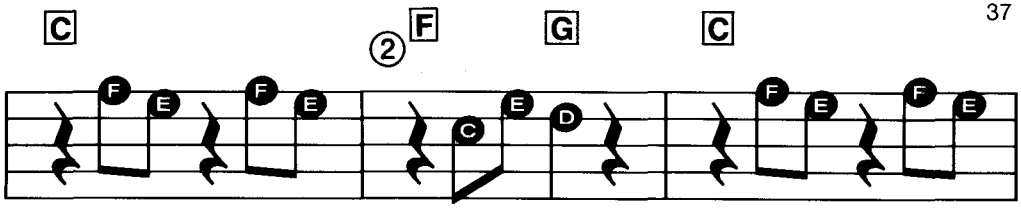
love, got - ta have it all to my - self. I say



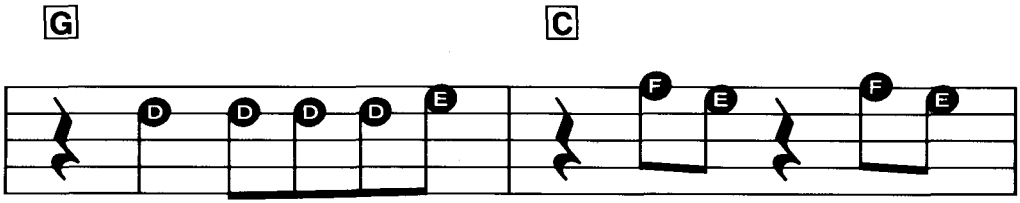
yeah, yeah, yeh, yeah. I wan-na be your



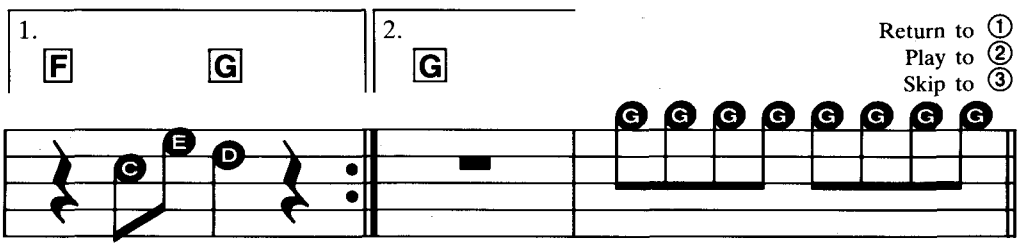
lov - er, lov - er, yeah. Wan - na be your



lov - er, lov - er, lov - er - boy. Lov - er, lov - er

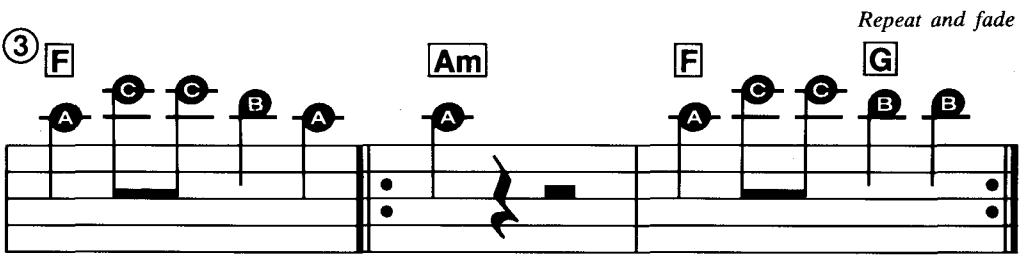


yeah; Wan - na be your lov - er, lov - er,



lov - er - boy.

Repeat and fade



I wan - na be your love. I wan - na be your

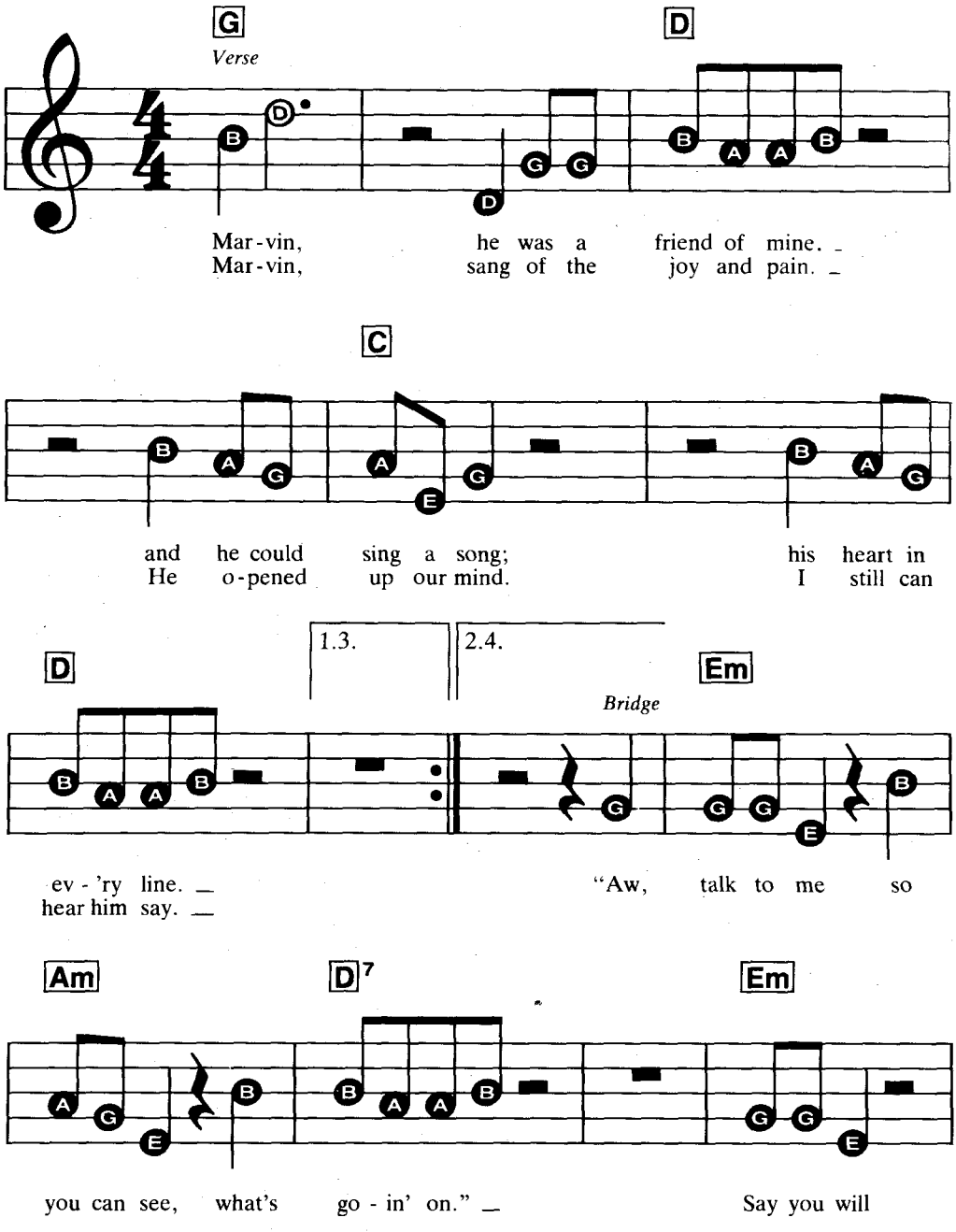
2. Too far gone; it's hard to stop.
Baby, you're my dream in motion, and I won't give up.
Teasing me with your fire.
My finger's on the trigger; you're the one I desire.
'Cause I get this real good feelng from nobody else.
Gotta have your tenderness all to myself.
I say yeah, yeah, yeh, yeah.

(A tribute to Marvin Gaye)
Recorded by THE COMMODORES

NIGHTSHIFT

FLUTE or PIANO
FULL 'N' MELLOW
Medium ROCK

Words and Music by
DENNIS LAMBERT, FRANNE GOLDE
and WALTER ORANGE



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FRANNE GOLDE MUSIC and WALTER ORANGE MUSIC
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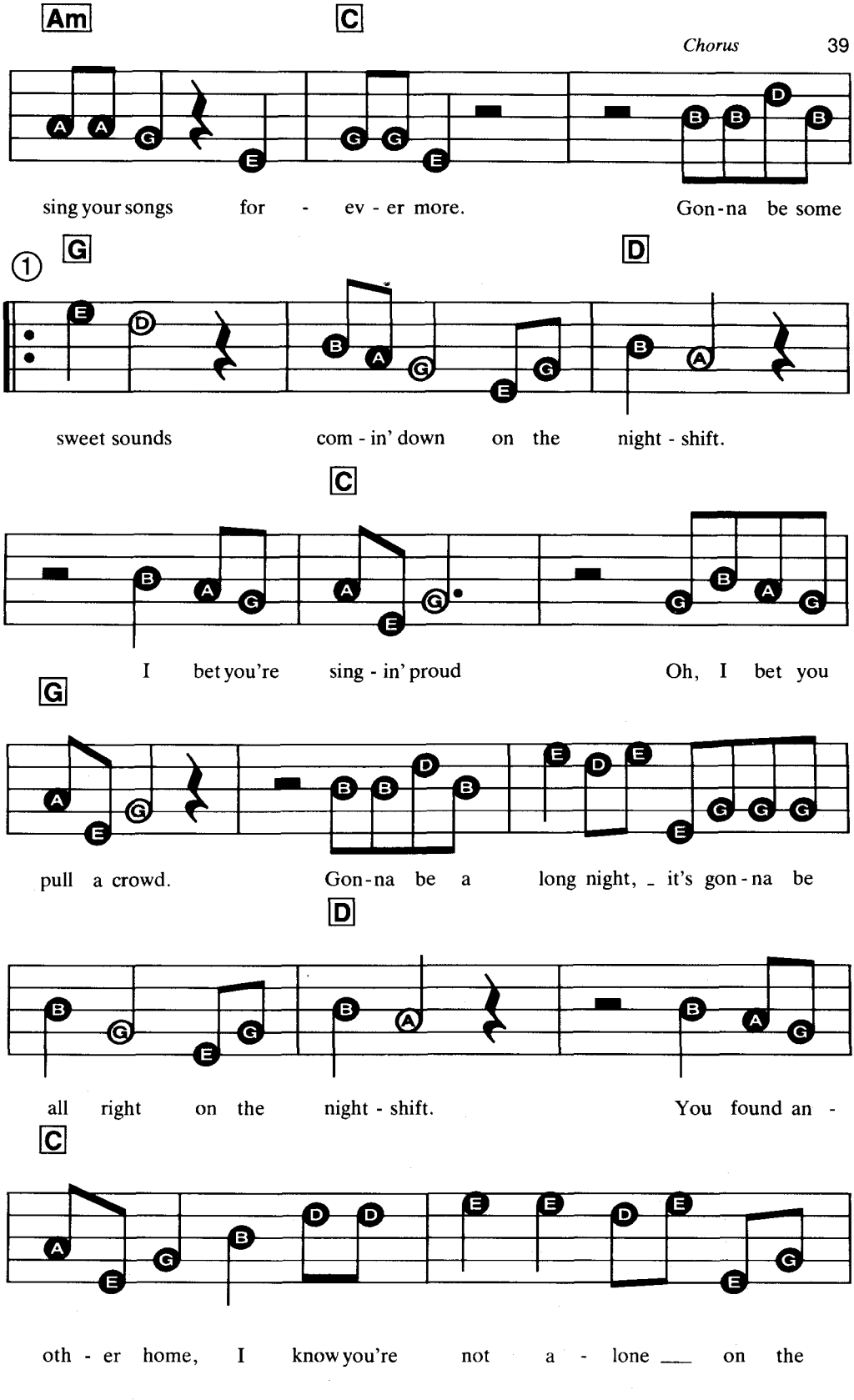
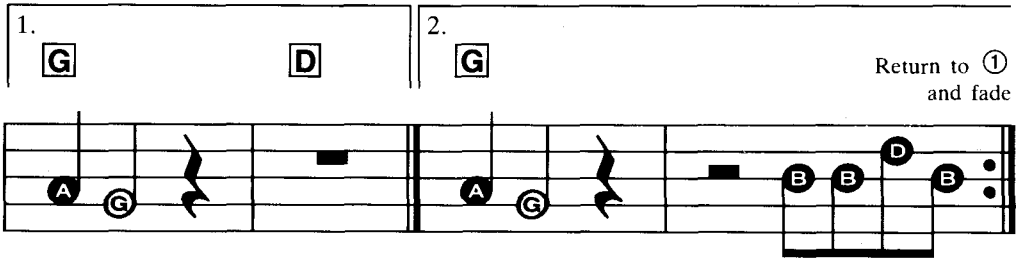

Am
C
sing your songs for - ev - er more. Gon-na be some
1
G
D
sweet sounds com - in' down on the night - shift.
C
I bet you're sing - in' proud Oh, I bet you
G
pull a crowd. Gon-na be a long night, _ it's gon - na be
D
all right on the night - shift. You found an -
C
oth - er home, I know you're not a - lone ___ on the



night-shift. night-shift. Gon-na miss your

Verse 3:
Jackie, hey what'cha doin' now?
It seems like yesterday
When we were workin' out.

Verse 4:
Jackie, you set the world on fire.
You came and gifted us,
Your love, lifted us higher and higher. *(To Bridge 2:)*

Bridge 2:
Keep it up and we'll be there at your side.
Say you will sing your songs forever more. *(To Chorus:)*

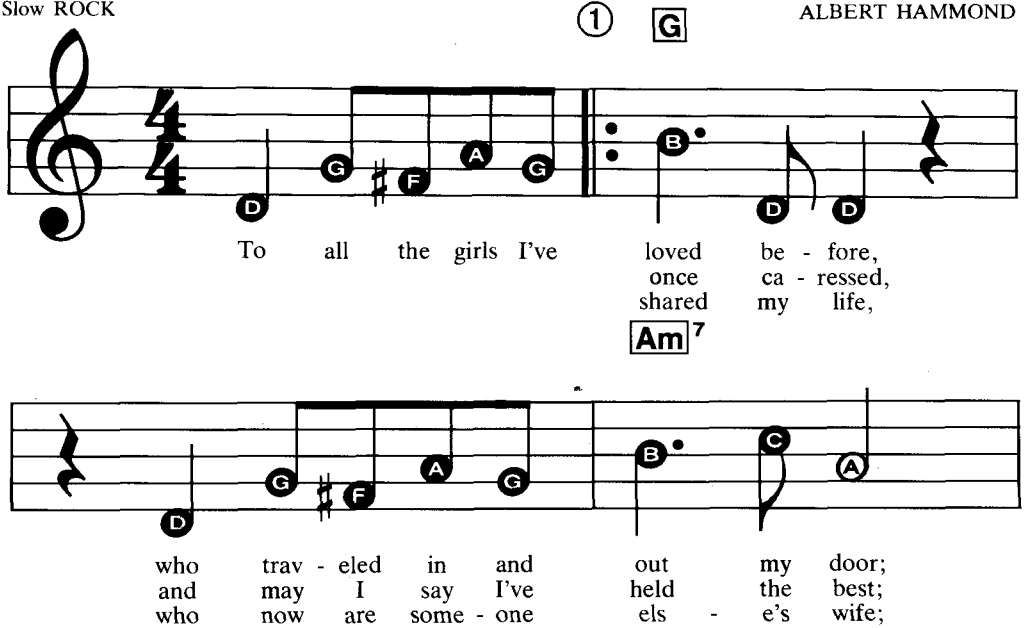
Additional Chorus:
Gonna miss your sweet voice, that soulful noise
On the nightshift.
We all remember you; ooh, the songs are comin' through.
At the end of a long day, it's gonna be okay
On the nightshift.
You found another home, I know you're not alone
On the nightshift.

Recorded by JULIO IGLESIAS and WILLIE NELSON

TO ALL THE GIRLS I'VE LOVED BEFORE

CLARINET
SOFT SOLO
Slow ROCK

Lyrics by HAL DAVID
Music by
ALBERT HAMMOND


① G
To all the girls I've loved be - fore,
once ca - ressed,
shared my life,
Am7
who trav - eled in and out my door;
and may I say I've held the best;
who now are some - one els - e's wife;

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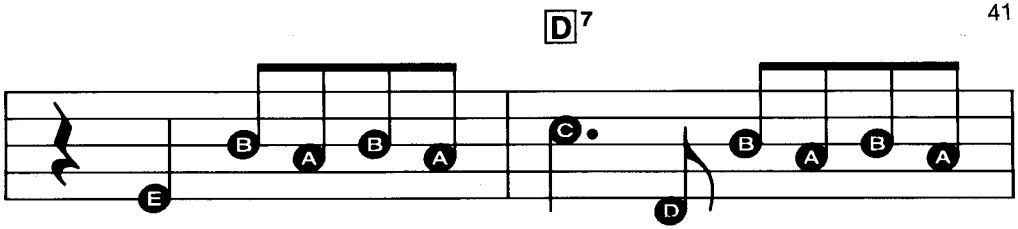
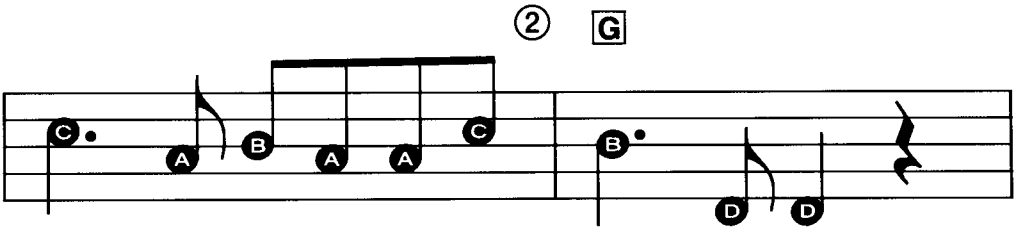
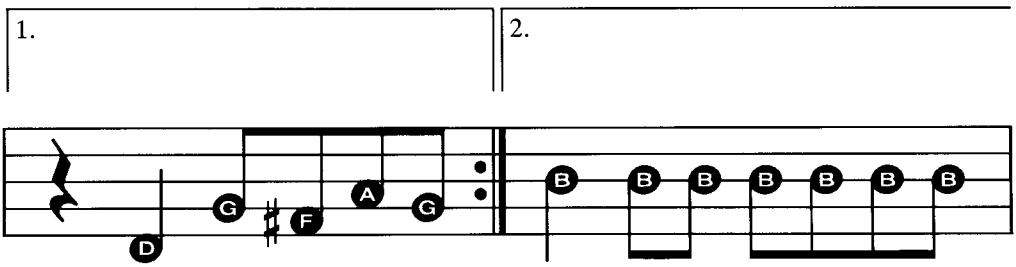


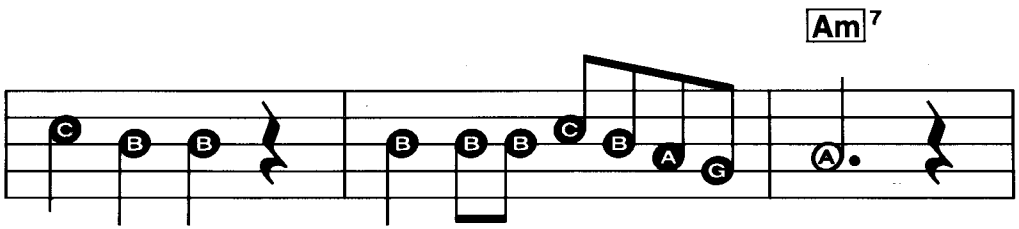
I'm glad they came a - long, I ded - i - cate this
for help - ing me to grow, I owe a lot, I
I'm glad they came a - long, I ded - i - cate this



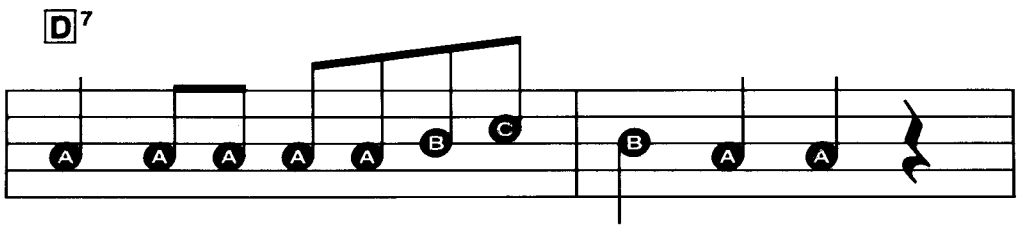
song to all the girls I've loved be - fore.
know, to all the girls I've loved be - fore.
song to all the girls I've



To all the girls I The winds of change are al - ways

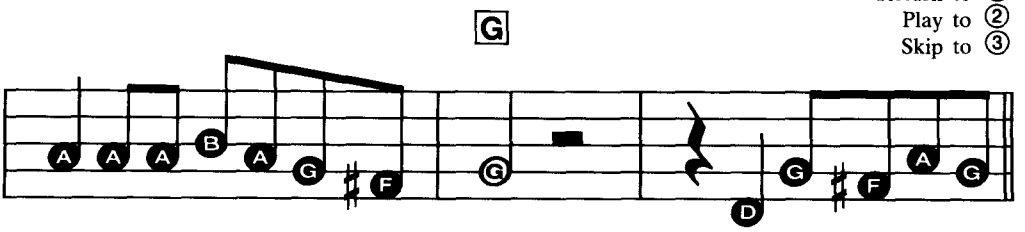


blow - ing and ev - 'ry time I tried to stay.



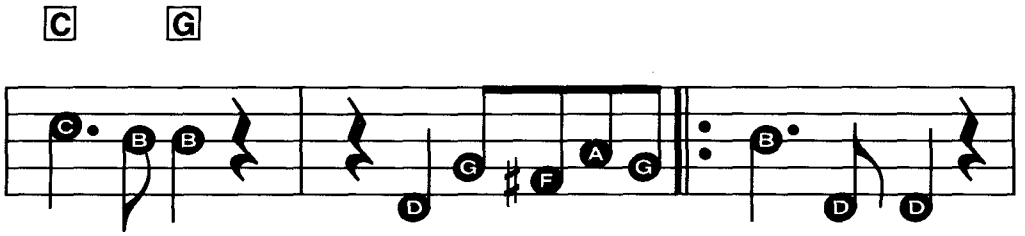
The winds of change con - tin - ued blow - ing,

Return to ①
Play to ②
Skip to ③

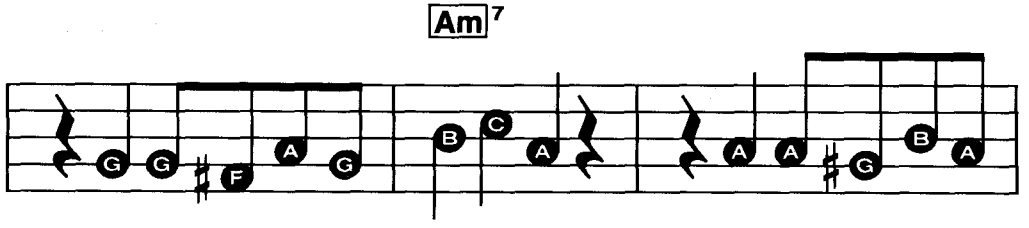


and they just car-ried me a - way. To all the girls who

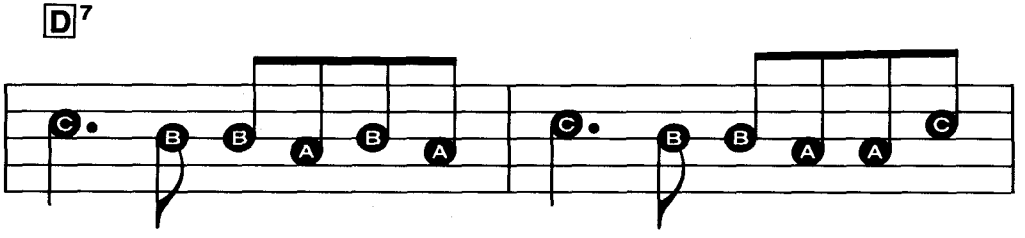
③



loved be-fore. To all the girls who cared for me;
loved be - fore;

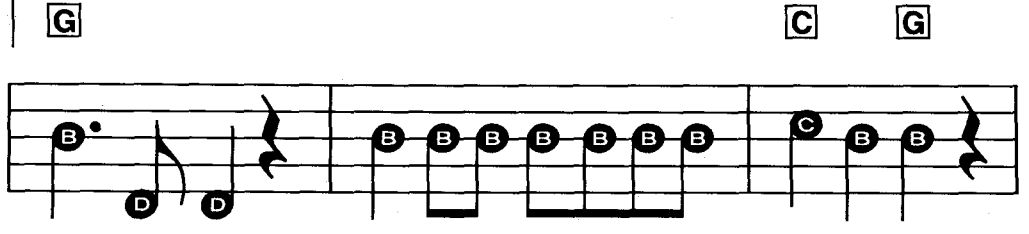


who filled my nights with ec - sta - sy; they live with - in my
who trav - eled in and out our door; we're glad they came a -

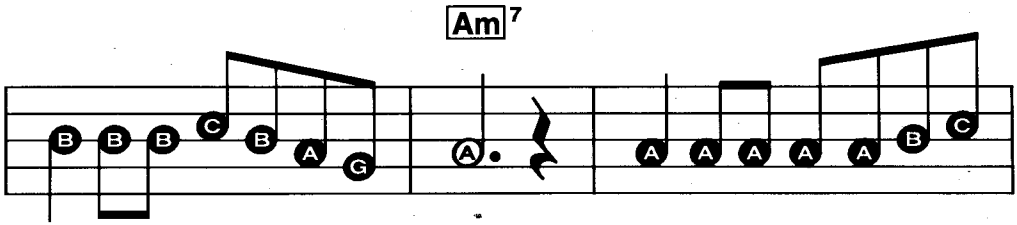


heart; I'll al - ways be a part of all the girls I've
long; we ded - i - cate this song to all the girls we've

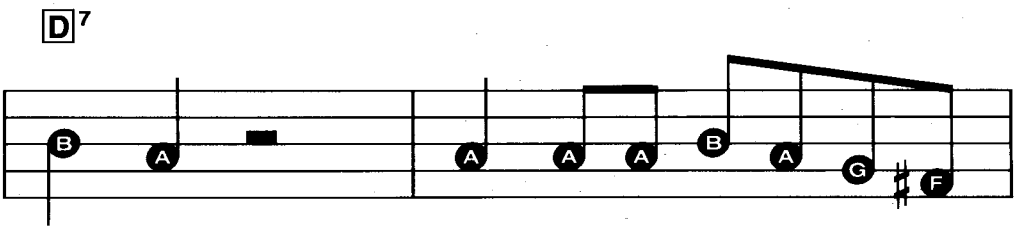
1.



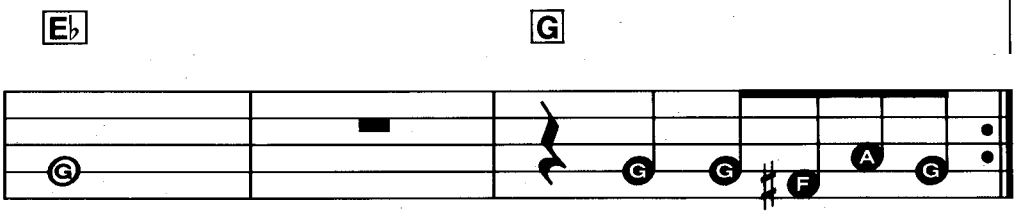
loved be - fore. The winds of change are al-ways blow - ing



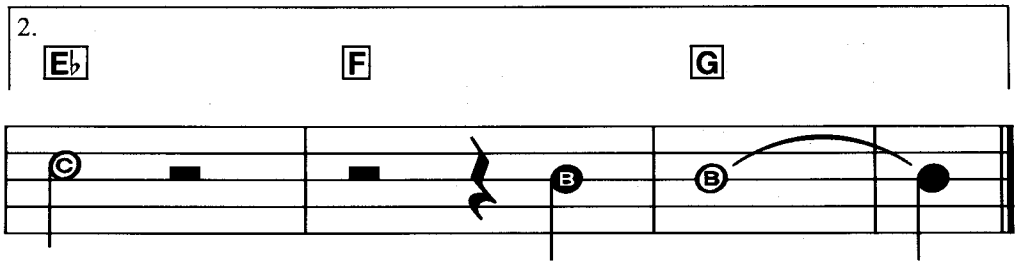
and ev - 'ry time I tried to stay. The winds of change con - tin - ued



blow - ing, and they just car - ried me a -



way. To all the girls we've



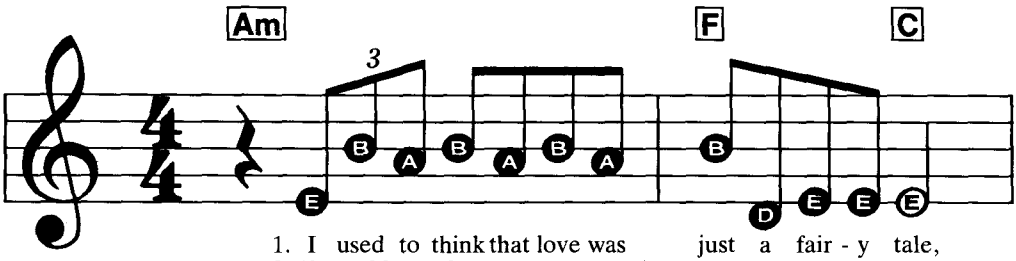
loved be - fore. _____

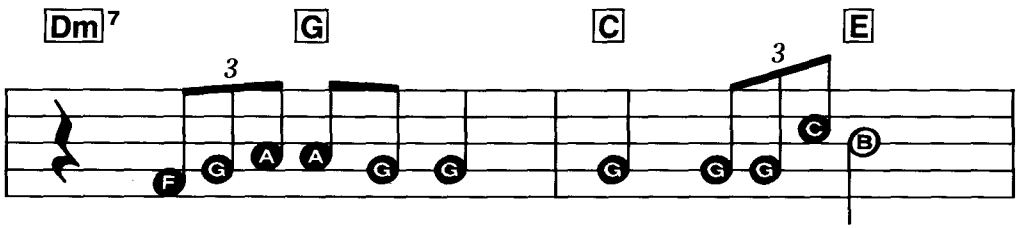
Recorded by BILLY OCEAN

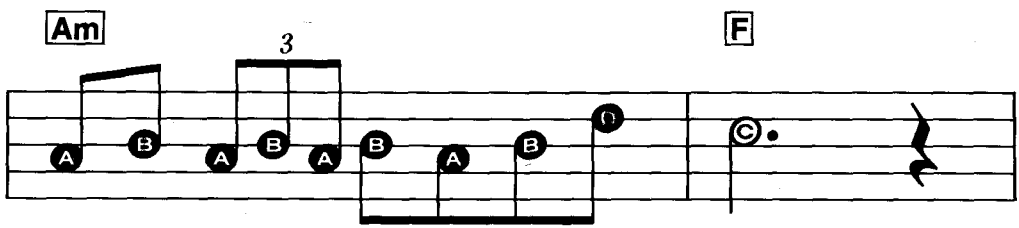
SUDDENLY

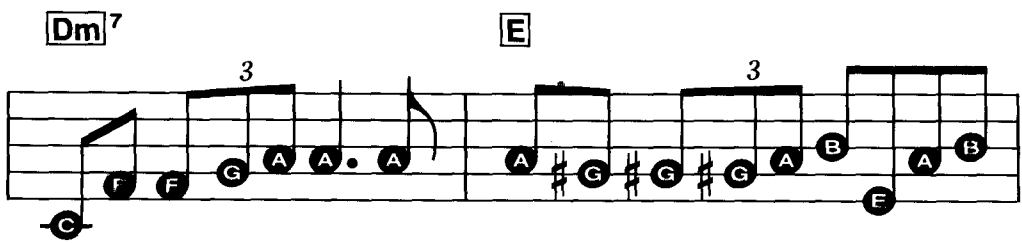
TROMBONE
FULL 'N' MELLOW
Medium Slow ROCK

Words and Music by
KEITH DIAMOND and
BILLY OCEAN









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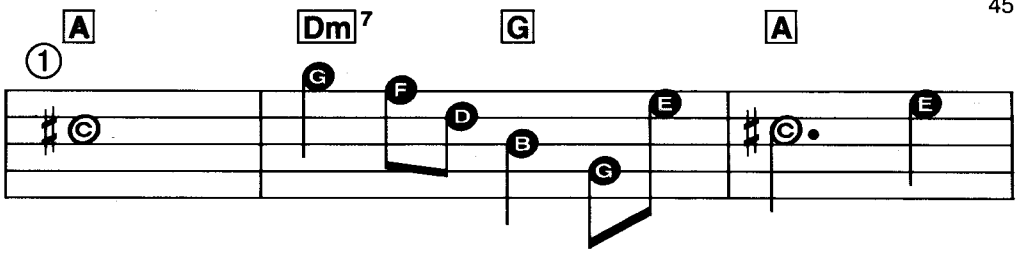
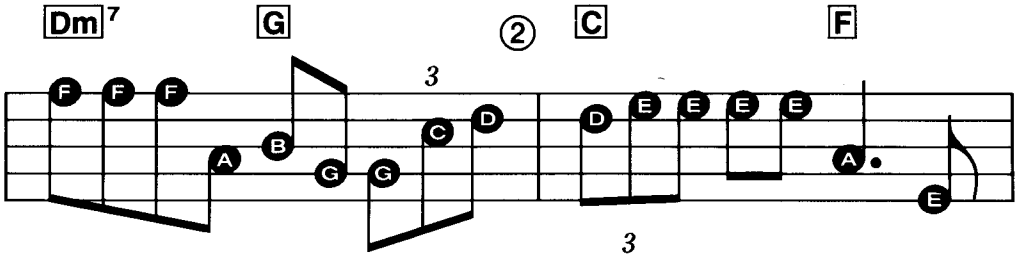
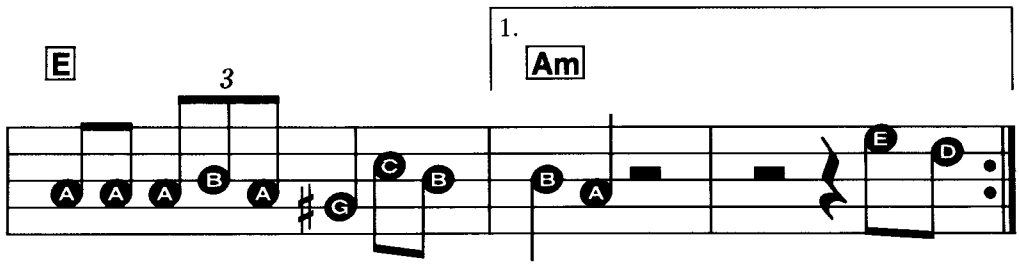
Chorus



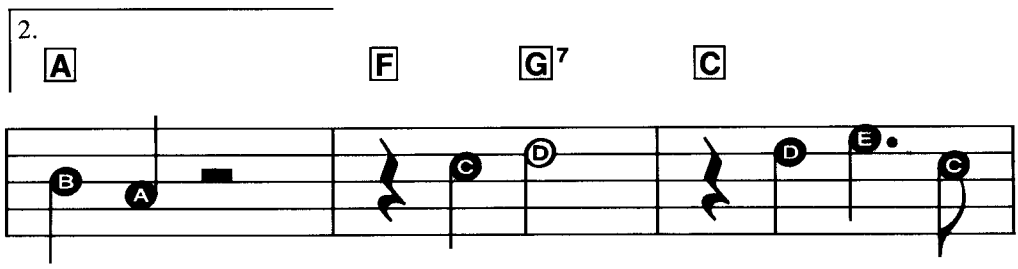
ly, life has new mean - ing to me. There's



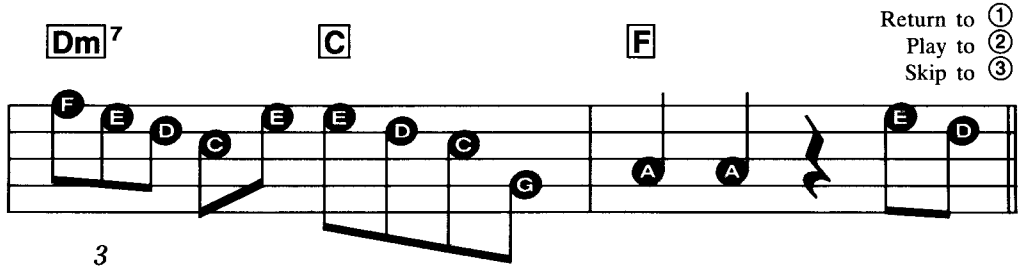
beau - ty up a - bove; _ and things we nev - er take not - ice of; you



wake up and sud-den - ly you're in love. _ 2. Girl, you're

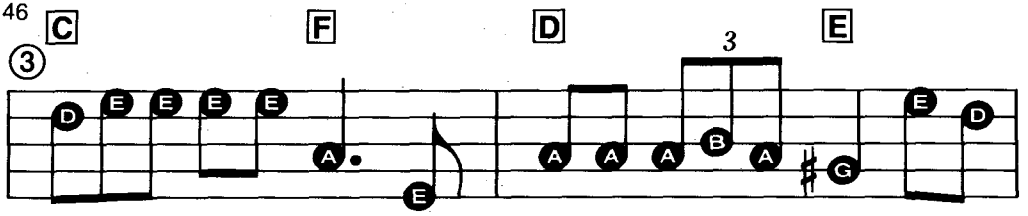


love. ___ Each day I pray this

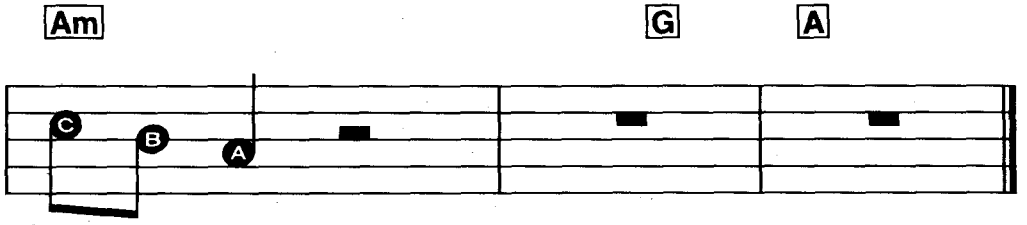


Return to ①
Play to ②
Skip to ③

love af - fair ___ would last _____ for - ev - er. Sud - den -



nev - er take no - tice of; you wake up and sud-den - ly you're in



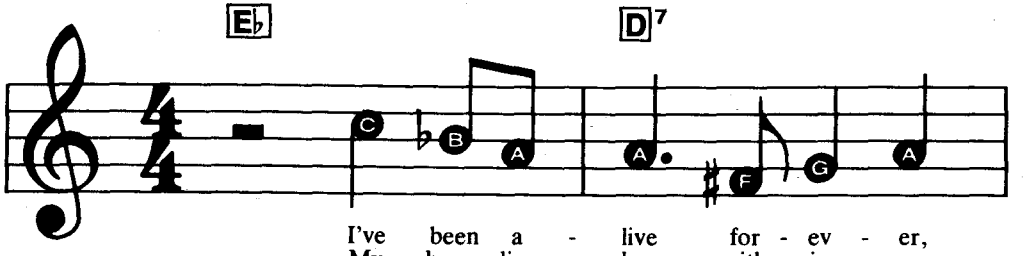
love. _____

2. Girl, you're everything a man could want and more,
One thousand words are not enough
To say what I feel inside,
Holding hands as we walk along the shore
Never felt like this before,
Now you're all I'm liv-ing for.

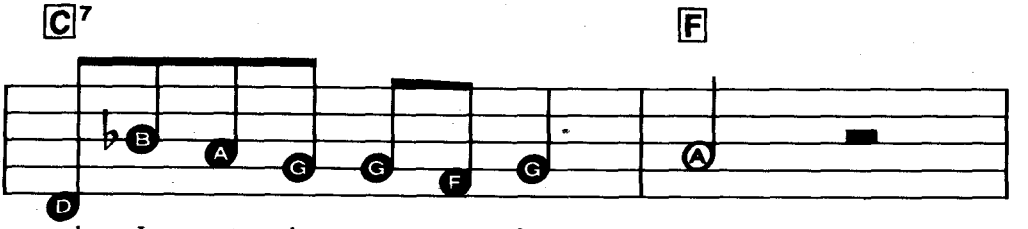
I WRITE THE SONGS

PIANO
FULL 'N' MELLOW
Medium BALLAD

Words and Music by
BRUCE JOHNSTON



I've been a - live for - ev - er,
My home lies deep with - in you,



and I wrote the ver - y first song.
and I've got my own place in your soul.

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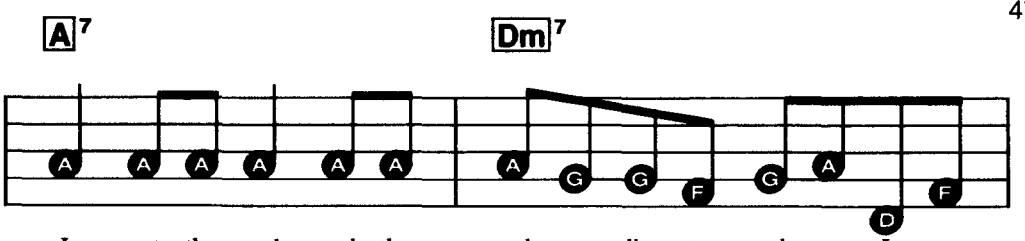
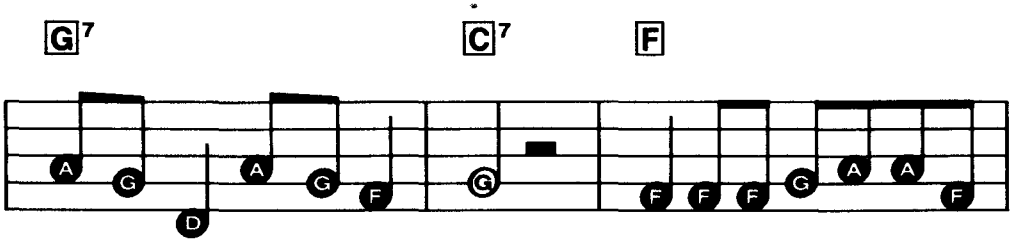
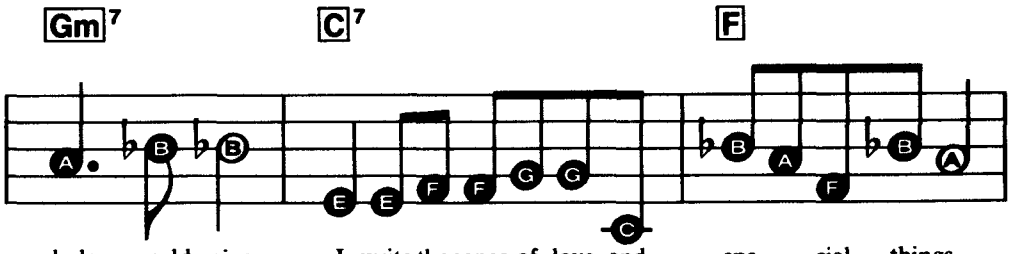


I put the words and the mel - o - dies to - geth - er, I am
Now, when I look out ___ through your ___ eyes, _____ I'm

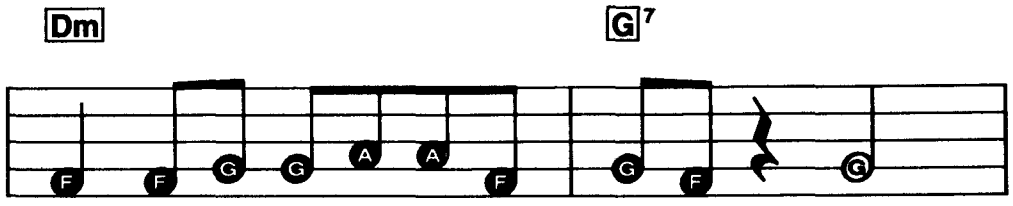


mu - sic, and I write the songs.
young again, even though I'm very old.

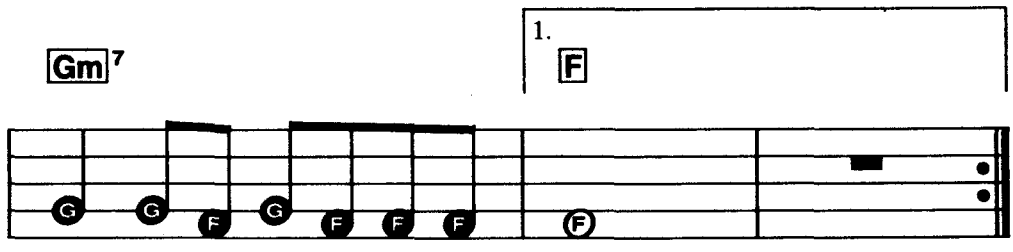
I write the songs that make the



whole world sing. I write the songs of love and spe - cial things. _



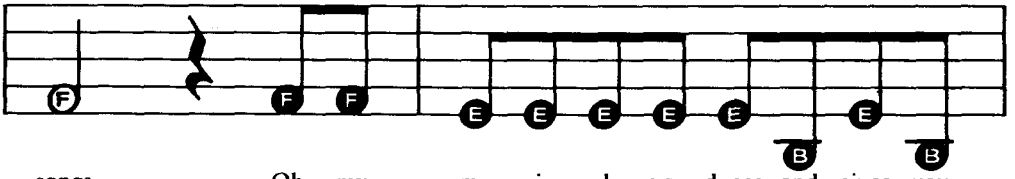
I write the songs that make the young girls cry.



I write the songs, I write the songs.

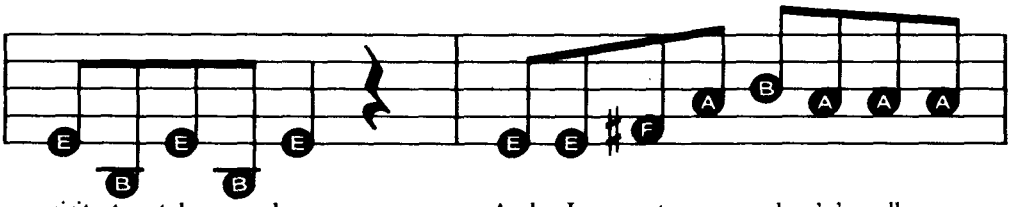
2.

F E7



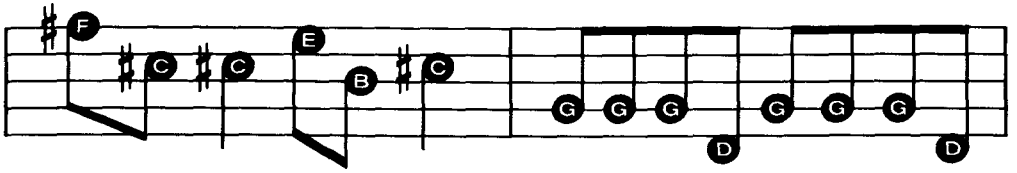
songs. Oh, my mu - sic makes you dance and gives you

A



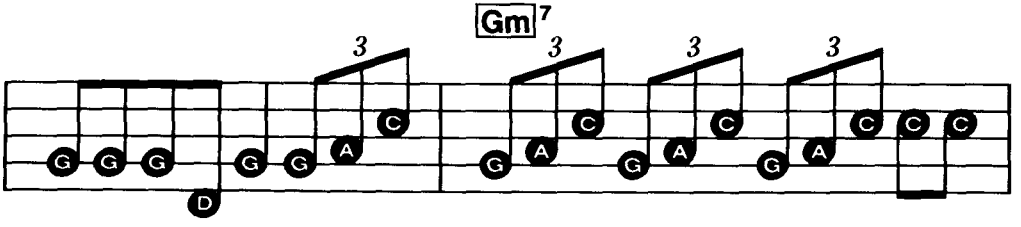
spirit to take a chance, And I wrote some rock 'n' roll so

G7



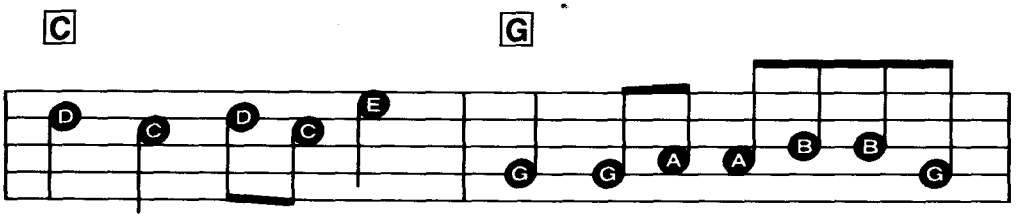
you ____ can move. _____ Mu - sic fills your heart, well, that's a

Gm7

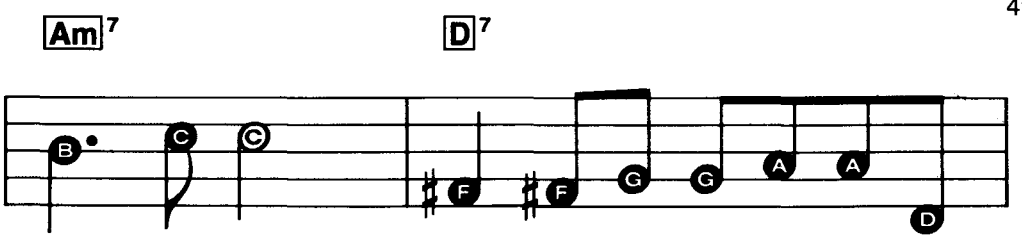


real fine place to start. It's from me it's for you, it's from you, it's for me, it's a

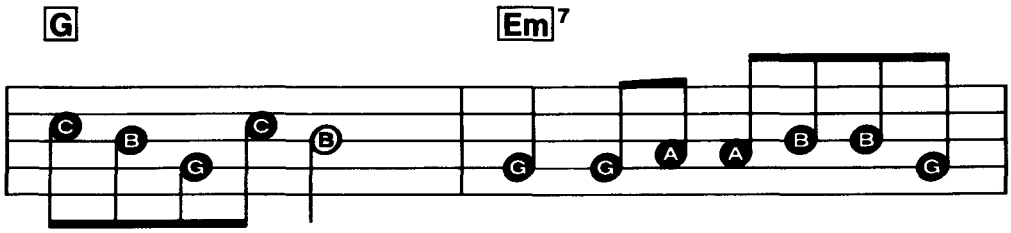
C G



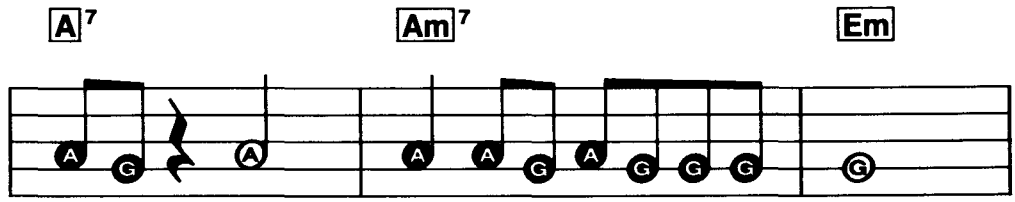
world - wide sym - pho - ny. I write the songs that make the



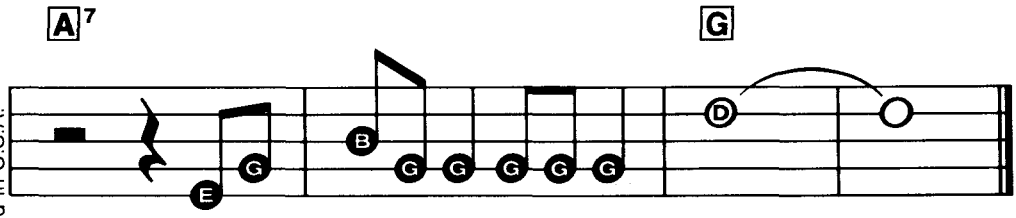
whole world sing, I write the songs of love and



spe - cial things. _ I write the songs that make the



young girls cry. I write the songs, I write the songs.



I am mu - sic, and I write the songs. _____

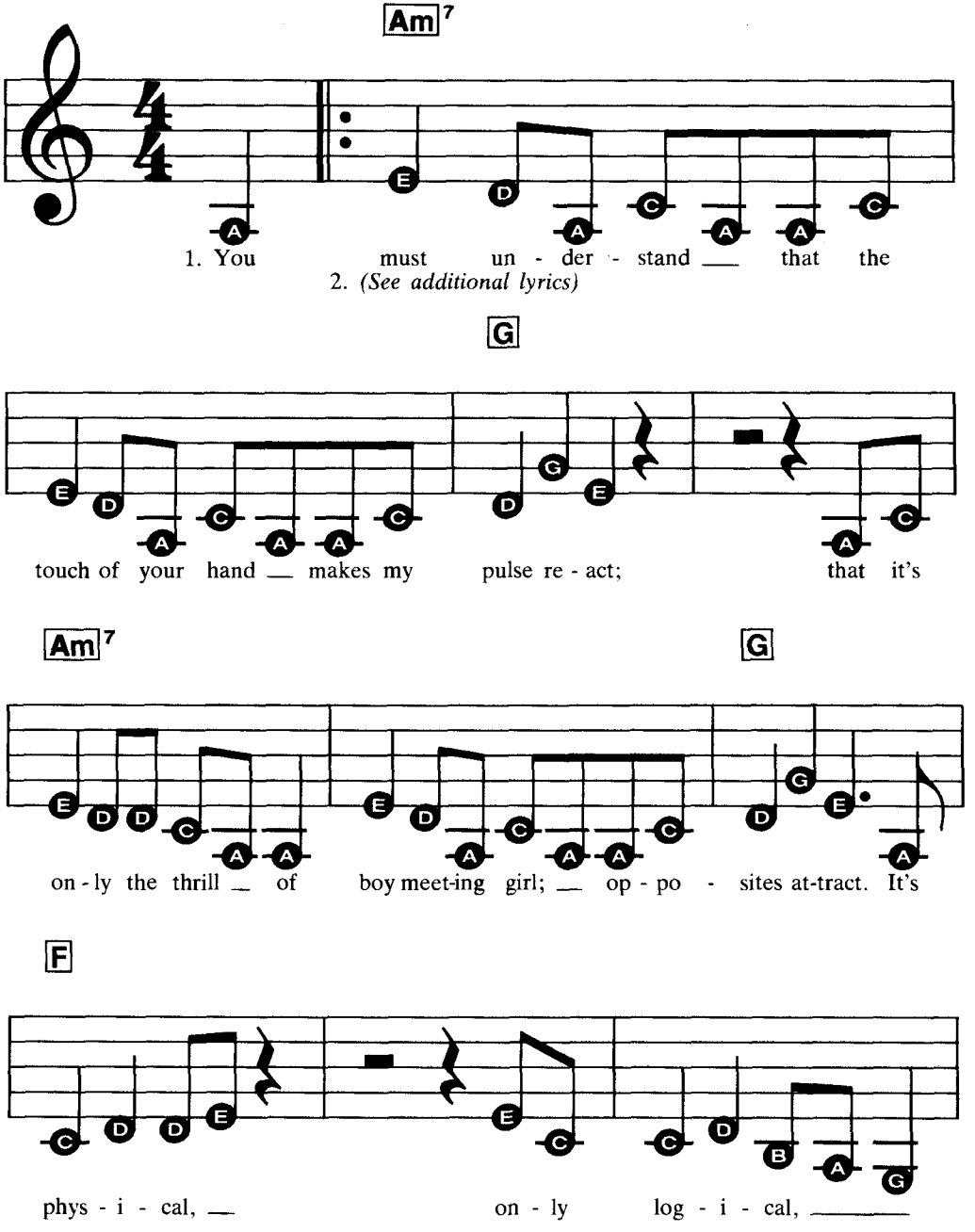
4 of 4 310
Printed in U.S.A.

Recorded by TINA TURNER

WHAT'S LOVE GOT TO DO WITH IT

FLUTE
SOFT SOLO
Medium Slow ROCK

Words and Music by
GRAHAM LYLE and
TERRY BRITTEN


Am7
1. You must un - der - stand ___ that the
2. (See additional lyrics)
G
touch of your hand ___ makes my pulse re - act; that it's
Am7
G
on - ly the thrill ___ of boy meet-ing girl; ___ op - po - sites at-tract. It's
F
phys - i - cal, ___ on - ly log - i - cal, _____

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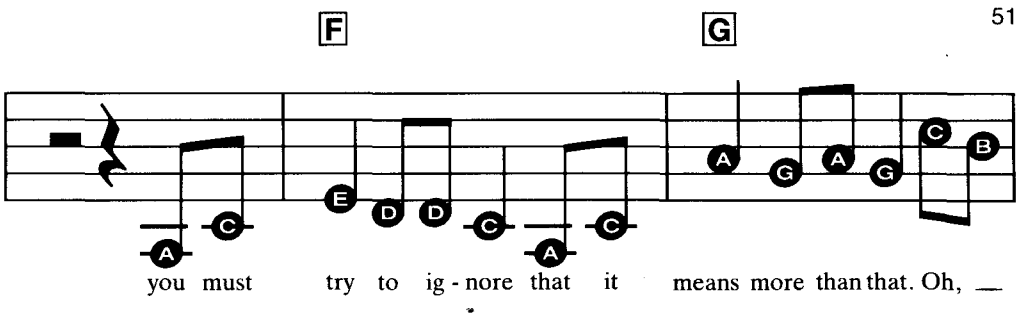
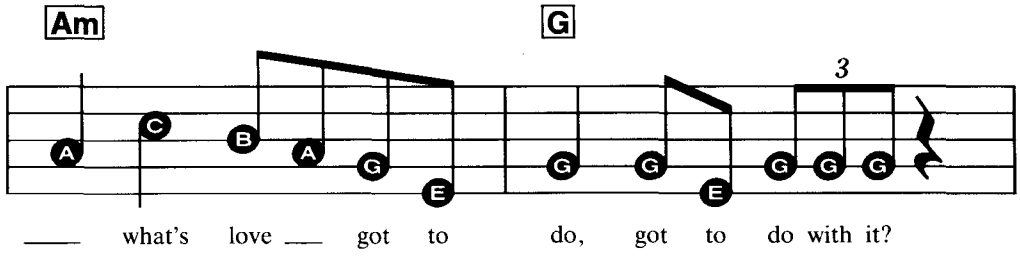
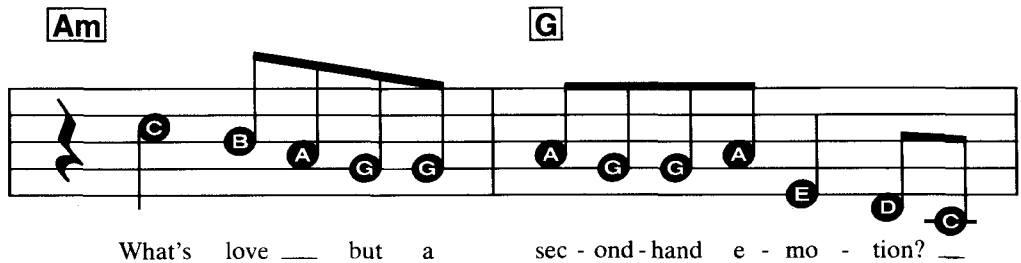
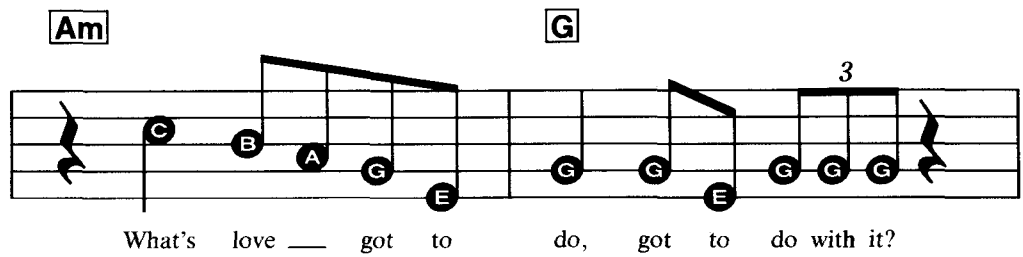
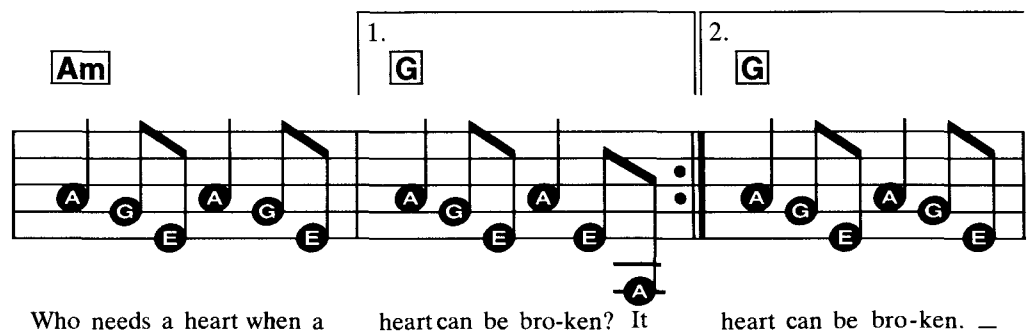

F
G
you must try to ig - nore that it means more than that. Oh, _

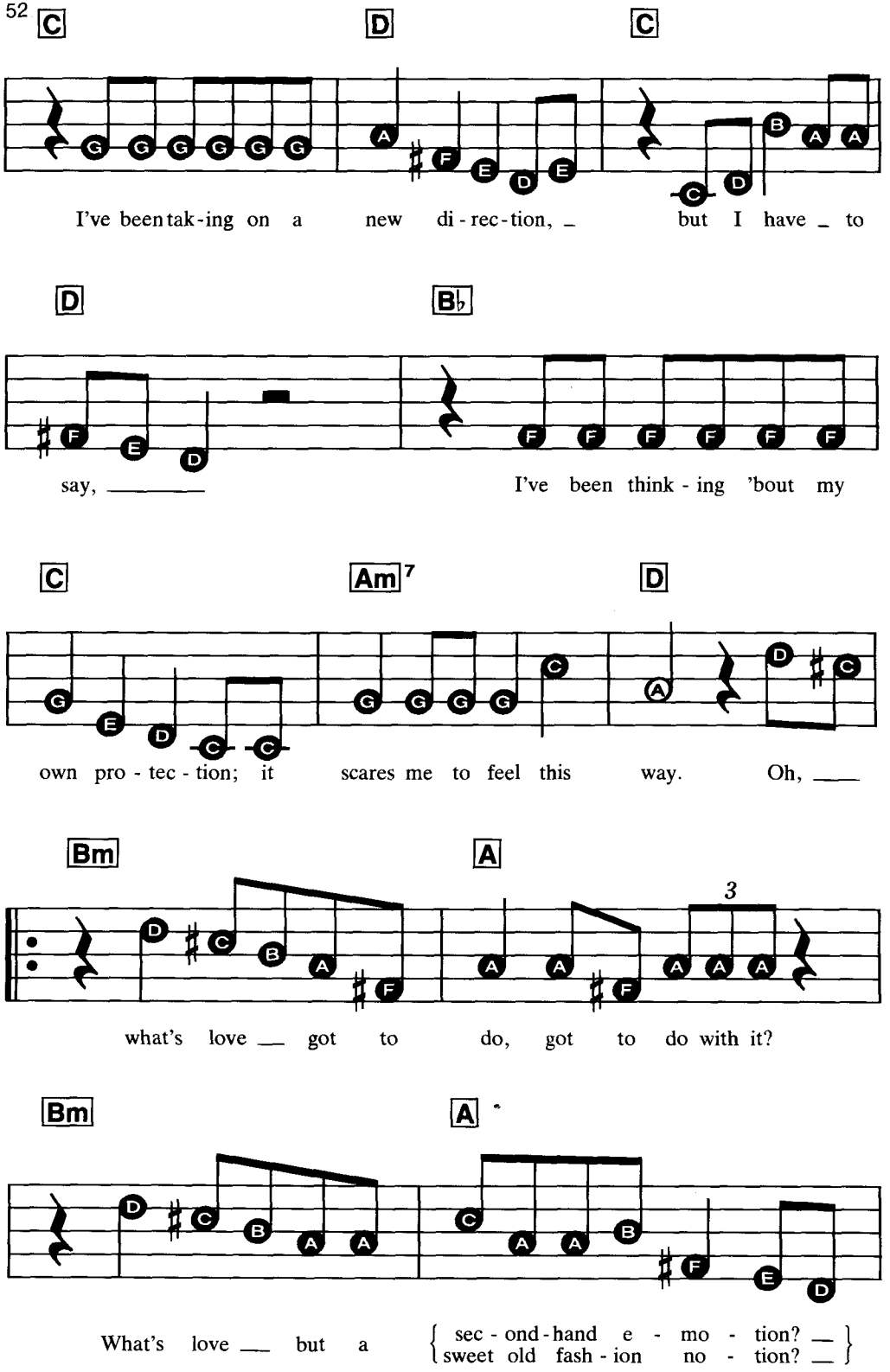
Chorus

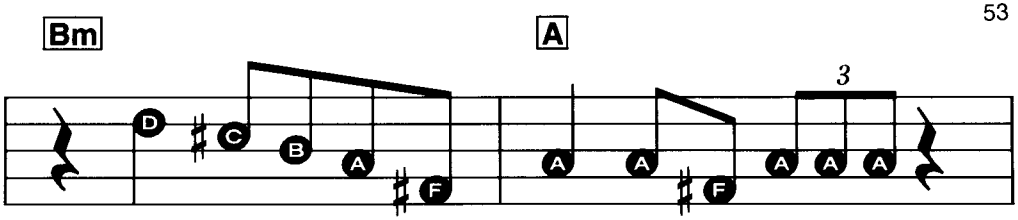

Am
G
3
_ what's love _ got to do, got to do with it?

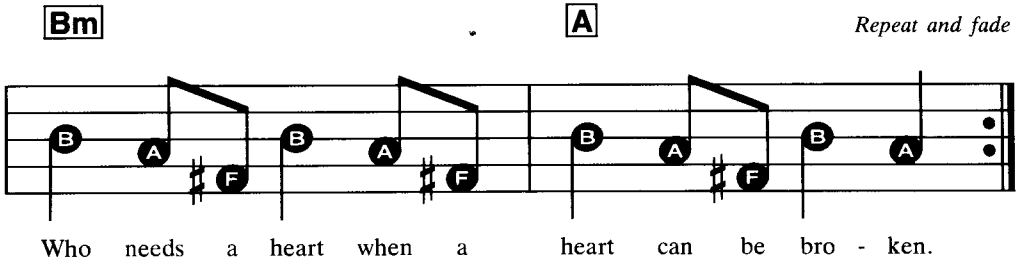

Am
G
What's love _ but a sec - ond - hand e - mo - tion? _


Am
G
3
What's love _ got to do, got to do with it?


Am
1.
G
2.
G
Who needs a heart when a heart can be bro-ken? It heart can be bro-ken. _


C
D
C
I've been tak-ing on a new di-rec-tion, _ but I have _ to
D
B♭
say, _____ I've been think-ing 'bout my
C
Am7
D
own pro-tec-tion; it scares me to feel this way. Oh, ___
Bm
A
3
what's love ___ got to do, got to do with it?
Bm
A
What's love ___ but a
sec-ond-hand e-mo-tion? ___
sweet old fash-ion no-tion? ___





2. It may seem to you
That I'm acting confused
When you're close to me.
If I tend to look dazed,
I read it some place;
I've got cause to be.
There's a name for it,
There's a phrase that fits,
But whatever reason,
You do it for me.
(To Chorus)

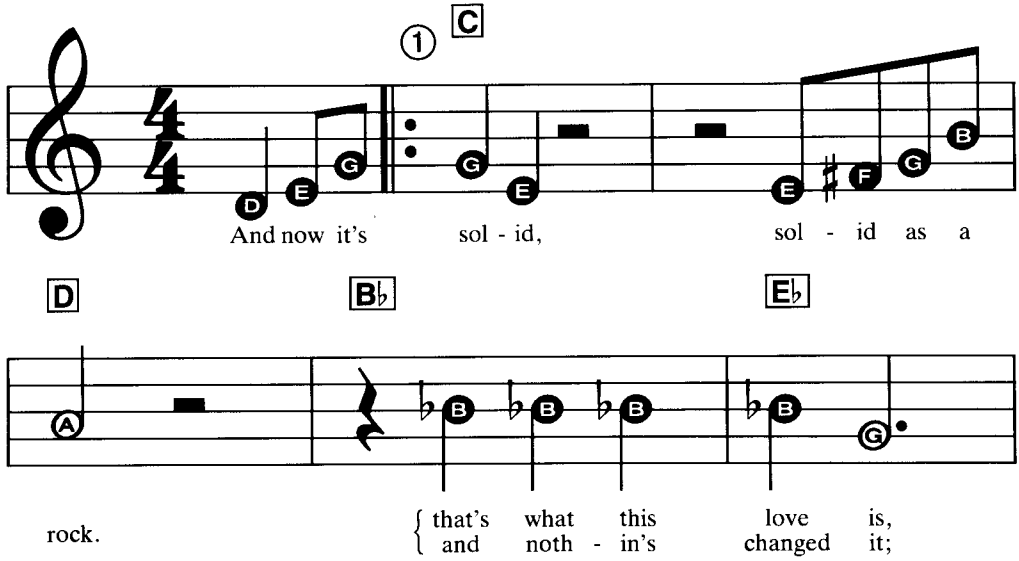
Recorded by ASHFORD and SIMPSON

SOLID

TRUMPET
BIG 'N' BOLD
Medium ROCK

Words and Music by
NICHOLAS ASHFORD and
VALERIE SIMPSON

Chorus



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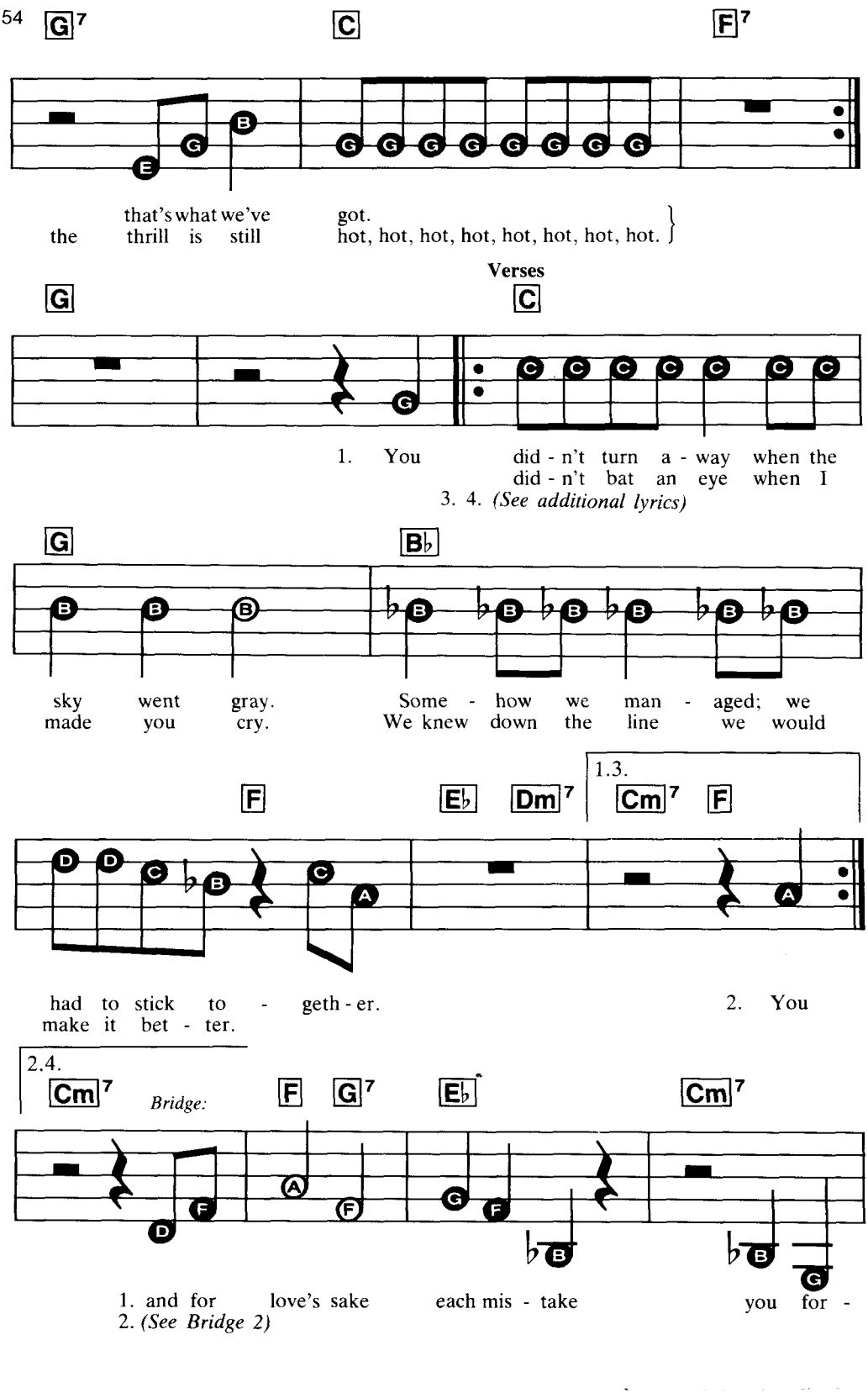
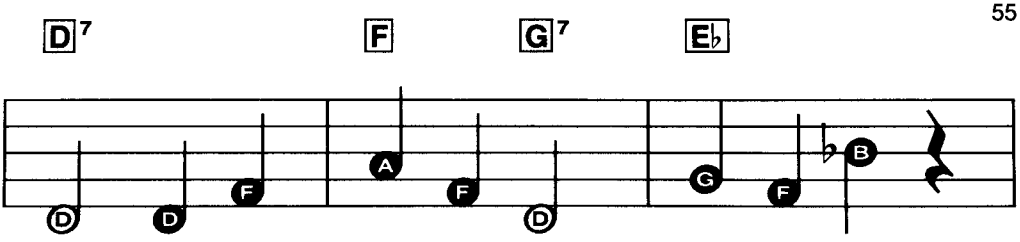
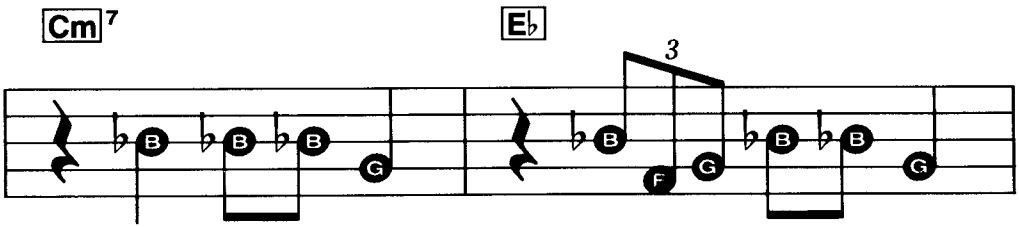
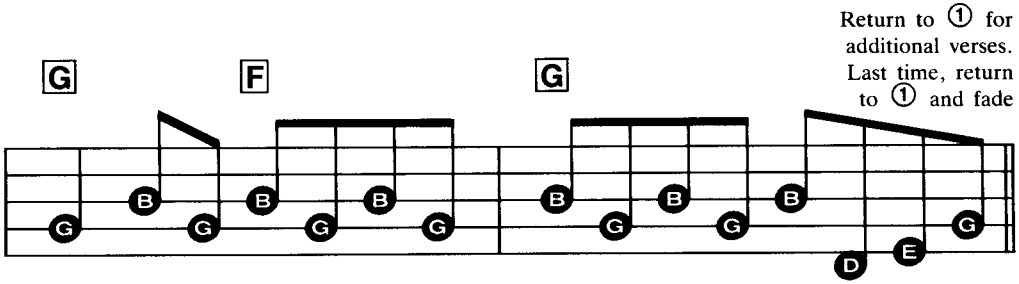

G7
C
F7
that's what we've got.
the thrill is still hot, hot, hot, hot, hot, hot, hot, hot.
Verses
G
C
1. You did - n't turn a - way when the
did - n't bat an eye when I
3. 4. (See additional lyrics)
G
B♭
sky went gray.
made you cry.
Some - how we man - aged; we
We knew down the line we would
F
E♭
Dm7
1.3.
Cm7
F
had to stick to - geth - er.
make it bet - ter.
2. You
2.4.
Cm7
Bridge:
F
G7
E♭
Cm7
1. and for love's sake each mis - take you for -
2. (See Bridge 2)



gave. And soon both of us learned to trust,



not run a - way. It was no time to play.



We build it up, and build it up, and build it up. And now it's

Verse 3:
Gone with the wind,
Another friend got in between
And tried to separate us.

Verse 4:
Knock, knock on wood;
You understood.
Love was so new,
We did what we had to.

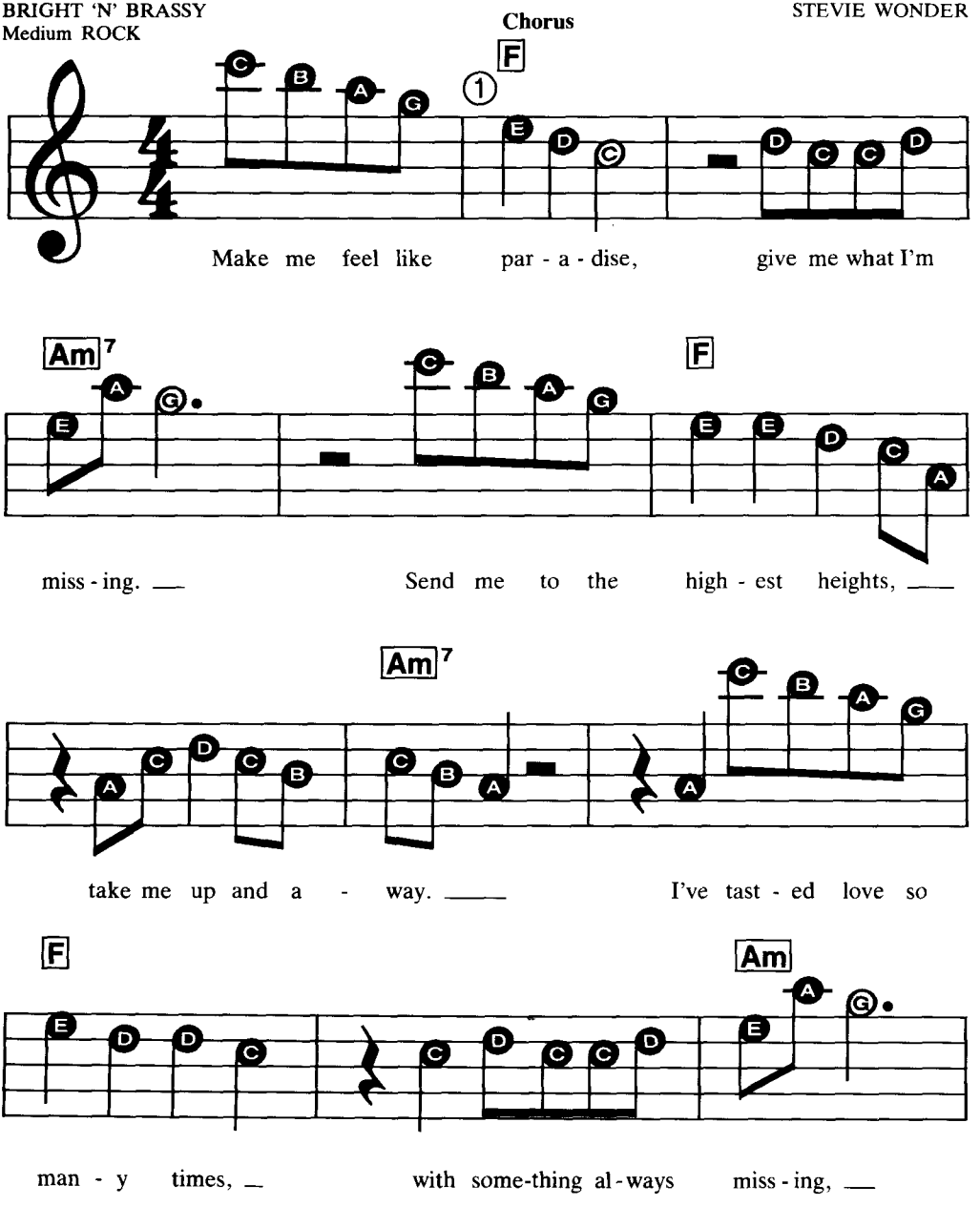
Bridge 2:
And with that feeling we were willing to take a chance.
So against all odds we made a start.
We got serious; this wouldn't turn to dust.
We build it up, and build it up, and build it up. And now it's. . .

Recorded by STEVIE WONDER
From the Motion Picture "THE WOMAN IN RED"

LOVE LIGHT IN FLIGHT

BRASS or TRUMPET
BRIGHT 'N' BRASSY
Medium ROCK

Words and Music by
STEVIE WONDER


Chorus
F
Make me feel like par - a - dise, give me what I'm
Am7
F
miss - ing. Send me to the high - est heights,
Am7
take me up and a - way. I've tast - ed love so
F
Am
man - y times, with some-thing al - ways miss - ing,

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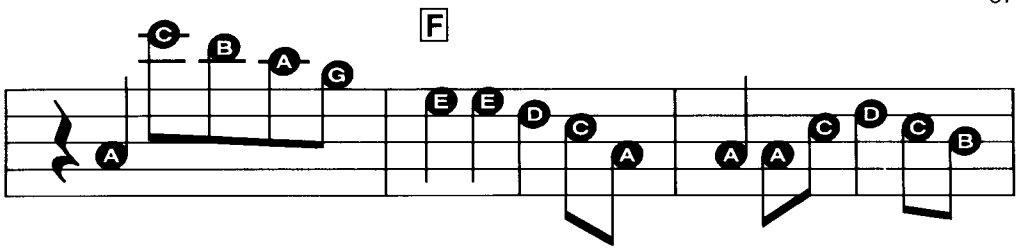
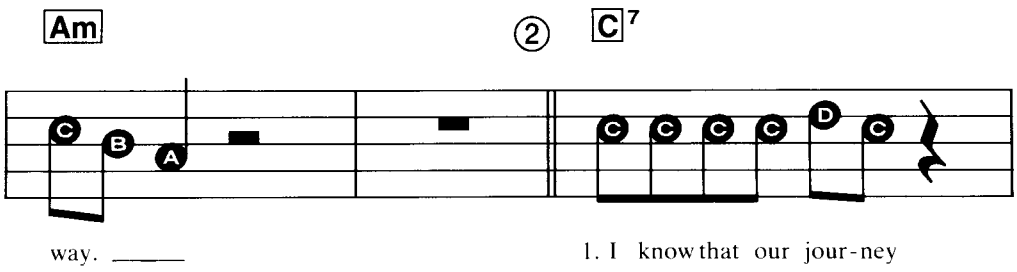
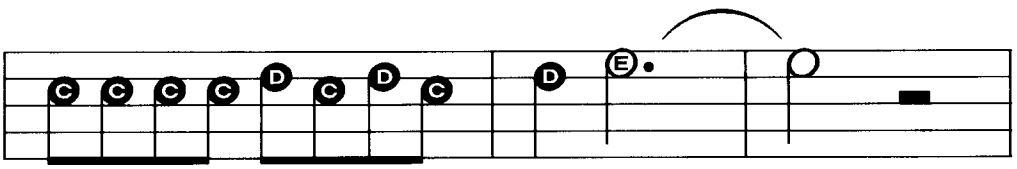
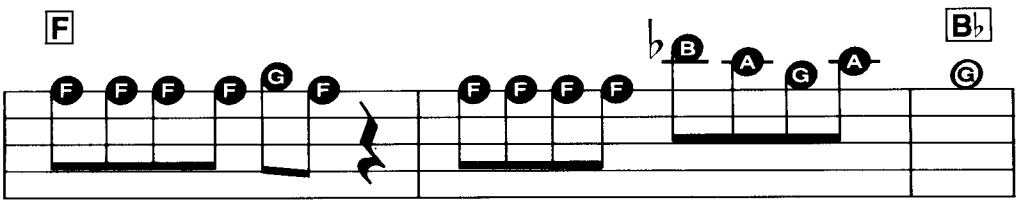
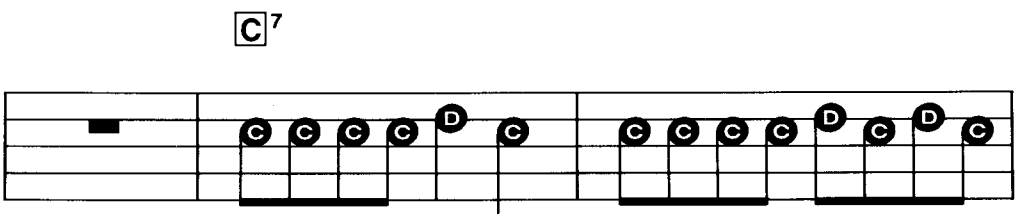

F
but I know _ you've got the kind _____ to take me up and a -

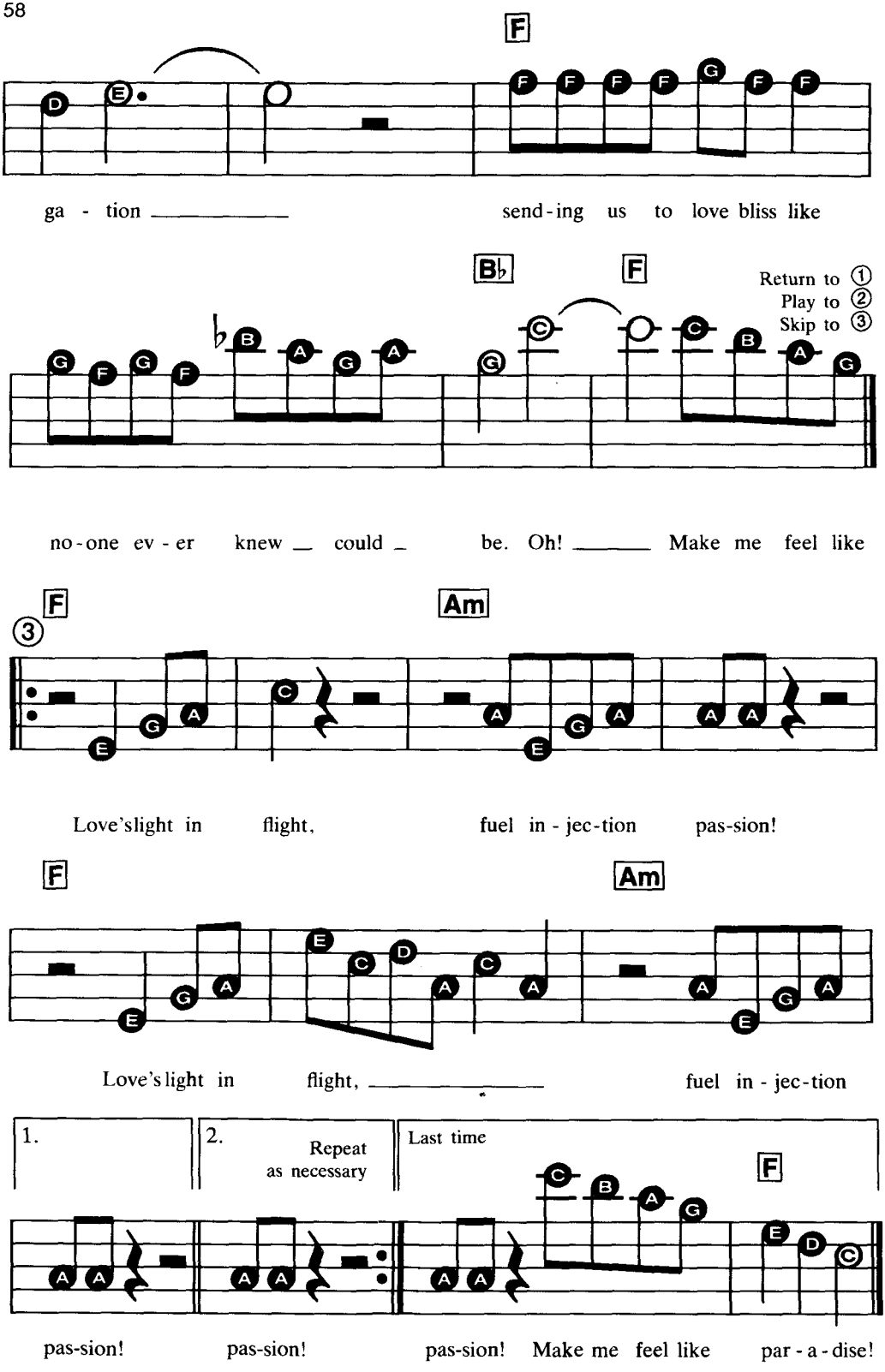
Verse


Am
C7
way. _____
1. I know that our jour-ney


will be filled with pas-sion, love and pleas - ure, _____


F
B♭
Touch-ing down where on - ly sat - is - fac-tion's guar - an - teed,


C7
we won't let our feel - ings au - to - pi - lot per-fect nav - i -


F
ga - tion
send-ing us to love bliss like
B♭
F
Return to ①
Play to ②
Skip to ③
no-one ev - er knew could be. Oh!
Make me feel like
F
Am
3
Love'slight in flight,
fuel in - jec-tion pas-sion!
F
Am
Love's light in flight,
fuel in - jec-tion
1.
2.
Repeat
as necessary
Last time
F
pas-sion!
pas-sion!
pas-sion!
Make me feel like
par - a - dise!

Chorus 2:
Make me feel like paradise, fill me with your kisses.
Make the moment feel just right, take me up and away.
'Cause I have waited all my life, for the one worth giving,
And I don't have to think it twice, let's go up and away!

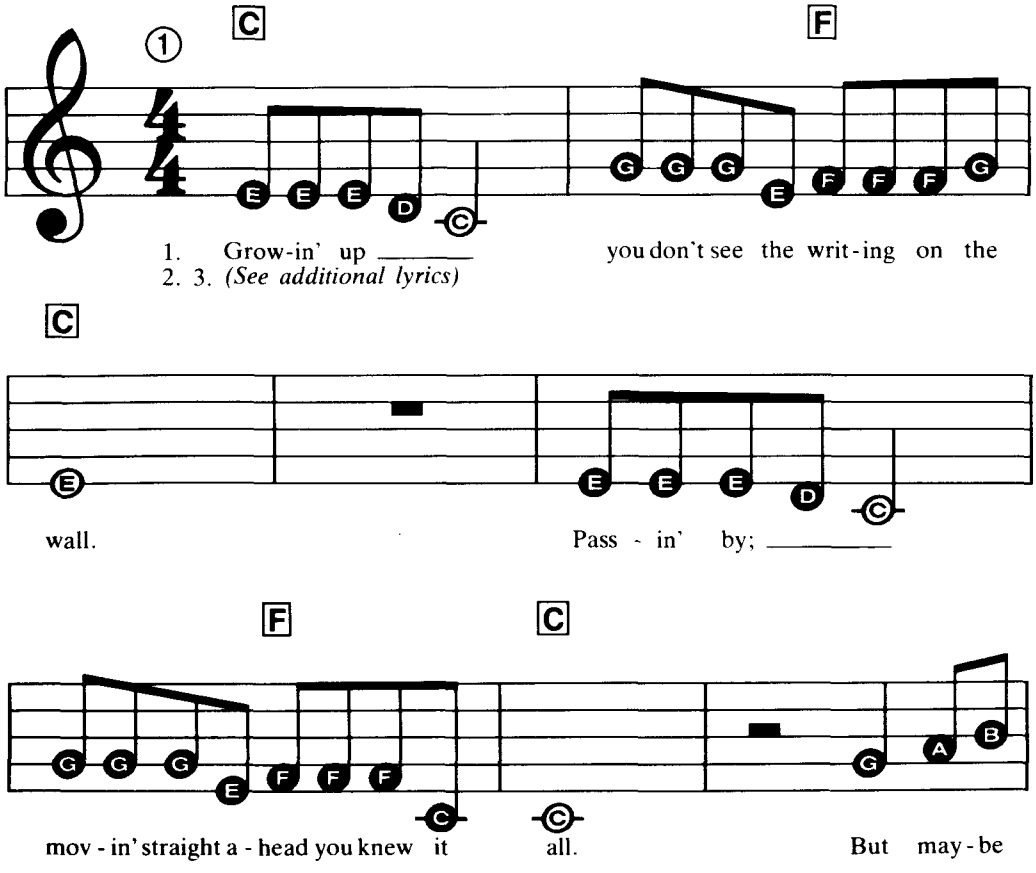
Verse 2:
We need just to feel it to know that our lovin' has the power,
Showing that these feelings emanate from you and me.
With love high aviation, we will fly forever and one hour,
Giving us the always to live out all our fantasies.

Recorded by JOHN PARR
Columbia Pictures Presents A Channel-Lauren Shuler Production
A Joel Schumacher Film "ST. ELMO'S FIRE"

ST. ELMO'S FIRE (MAN IN MOTION)

GUITAR
BIG 'N' BRIGHT
Medium ROCK

Words by JOHN PARR
Music by DAVID FOSTER



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Am7 F

some - time if you feel the pain, you'll find you're

Am7 1. G 2.3.

all a - lone ev - ery thing has changed. pris - on - er, and you're

Chorus

F G ② A

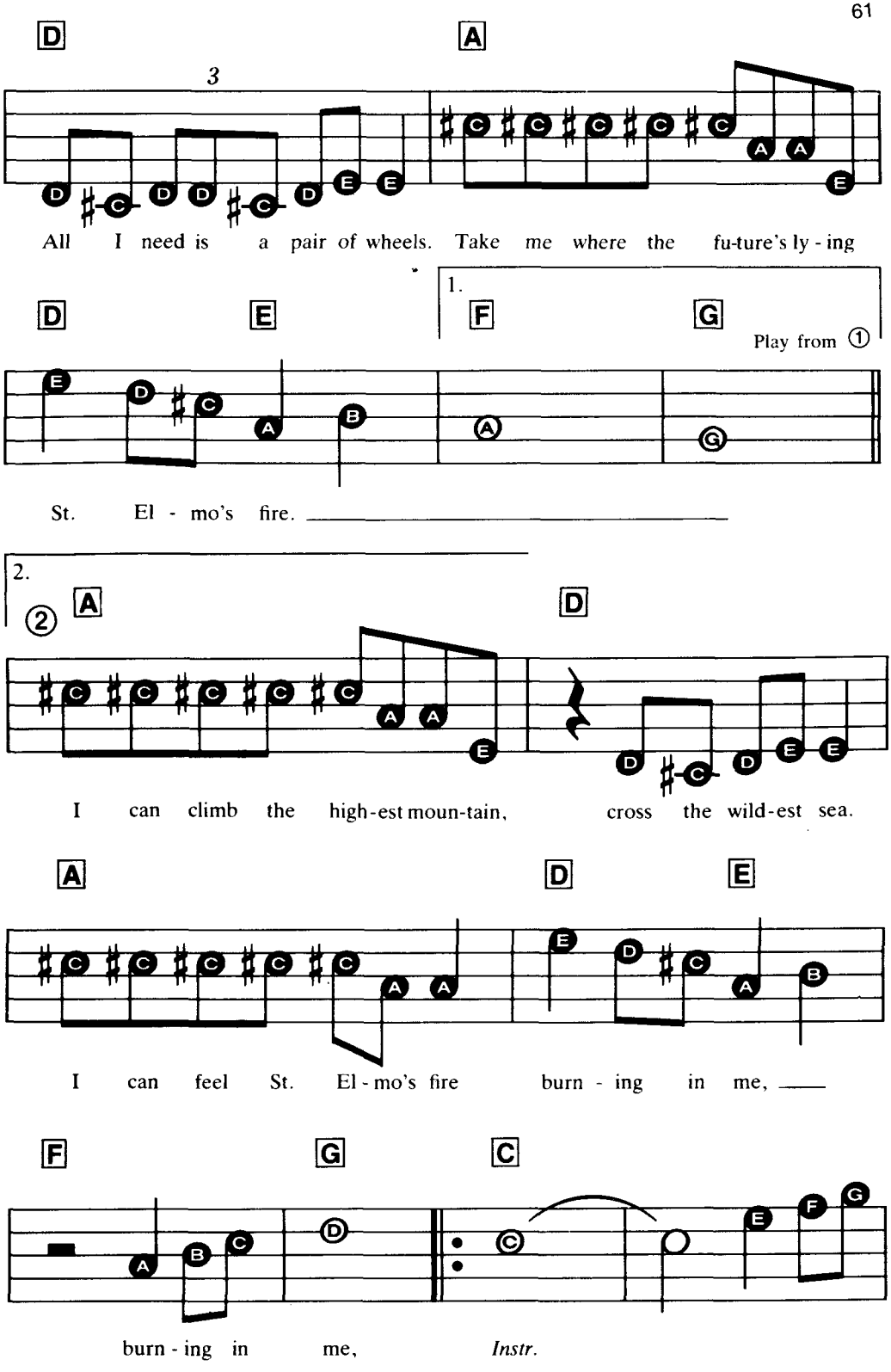
try - in' to break free. I can see a new ho - ri - zon

D A

un - der-neath the blaz-ing sky. I'll be where the ea-gle's fly - ing

D A

high - er and high - er. Gon - na be your man in mo - tion.


D
A
3
All I need is a pair of wheels. Take me where the fu-ture's ly - ing
1.
D
E
F
G
Play from ①
St. El - mo's fire.
2.
②
A
D
I can climb the high-est moun-tain, cross the wild-est sea.
A
D
E
I can feel St. El - mo's fire burn - ing in me,
F
G
C
burn - ing in me, Instr.

Verse 2:
Play the game; you know you can't quit until it's won.
Soldier of only you can do what must be done.
You know, in some ways you're a lot like me.
You're just a prisoner, and you're tryin' to break free. *(To Chorus)*

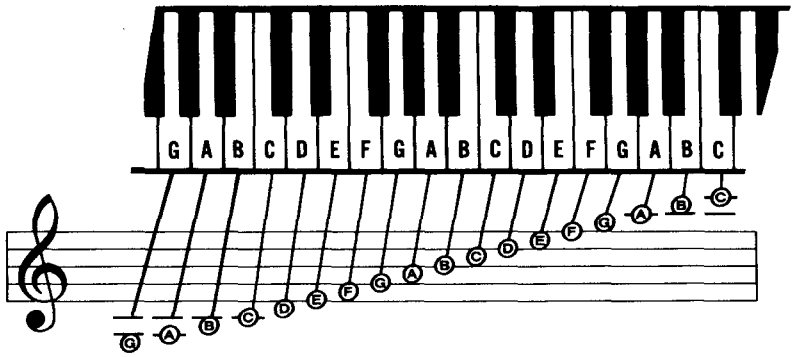
Verse 3:
Burning up; don't know just how far that I can go.
Soon be home; only just a few miles down the road.
And I can make it, I know I can.
You broke the boy in me, but you won't break the man. *(To Chorus)*

Chorus 3:
I can hear the music playin'; I can see the banners fly.
Feel like a vet again. I hope I ain't high!
Gonna be your man in motion; all I need is a pair of wheels.
Take me where the future's lying; St. Elmo's fire.

THE ABC's OF LETTER MUSIC

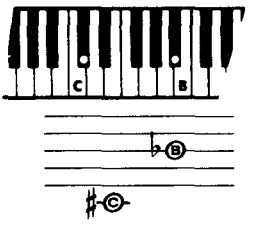
The Melody (Right Hand)

The melody appears as large lettered notes. The letter name corresponds to a key on your keyboard.



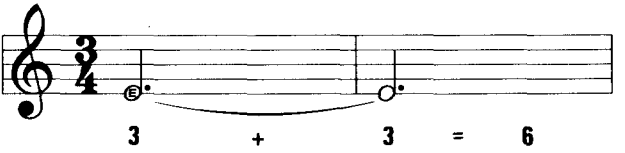
Sharps and Flats

In LETTER MUSIC a **sharp** (♯) tells you to play the very next key to the right and a **flat** (♭) tells you to play the very next key to the left. These are black keys. Notes without a **sharp** (♯) or **flat** (♭) are white keys.



Ties

A **tie** is a curved line connecting notes on the same line or in the same space. It indicates the first note is struck and then held for the total time value of the tied notes. Only notes with a letter inside are struck.



The Accompaniment (Left Hand)

The accompaniment consists of chords. All the major and minor chords you need to play appear inside a box. Optional seventh (7) chords appear outside the box.

C G7 Cm Gm7

N.C. tells you "No Chord" is played — just the right-hand melody.

Generally, there are three ways to play chords: One finger, traditional, and three-note Easy-Play chords. Your owner's guide can help you decide which methods your keyboard is capable of. Be sure to try them all.

MUSIC BASICS

The Staff, Measures and Bar Lines

The **staff** consists of five lines and four spaces and each is named with one of the letters A through G. Any note that appears on one of the lines or in one of the spaces is called by that letter-name.

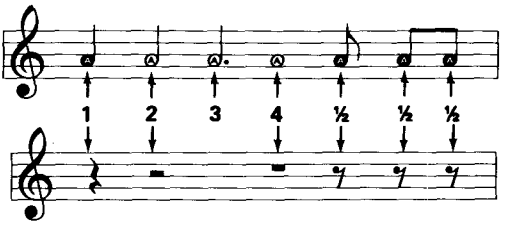
The S-shaped symbol at the beginning of the staff is called the **treble clef** and tells you all the notes that follow are to be played by your right hand.

The staff is divided into equal sections by using vertical lines called **bar lines**. The sections between the bar lines are called **measures**.

Time Values

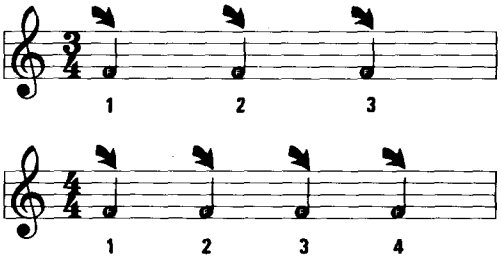
In music, time is measured in **beats**. The illustration shows the types of notes you'll play and how many beats each type gets.

Rests are shown in the lower part of the illustration, along with the number of beats each type gets. A rest indicates a period of silence, when you don't play — they still must be counted, however.



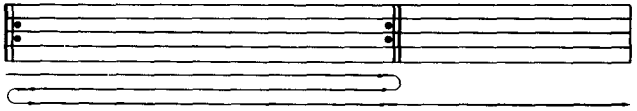
Time Signature

The two numbers at the beginning of a song are known as the **time signature**. The top number indicates the number of beats in each measure. The bottom number 4 tells you each quarter note (♩) receives one beat.



Repeat Signs and Double Endings

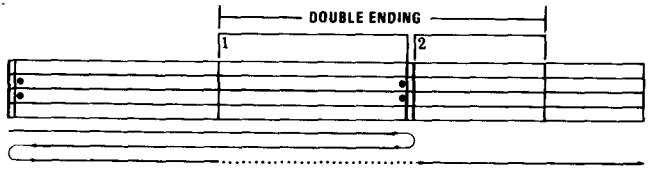
These tell you to play certain parts of a song more than once.



Play once through to sign
Go back to other sign or beginning of song
And play a second time.

If more music — keep going.

Sometimes a repeated song, or part of a song, has two different endings. In these cases, **double endings** are used.



Play first time using first ending.
Go back to other sign or beginning.
Play second time —

(skip first ending)

play second ending.
If more music — keep going.

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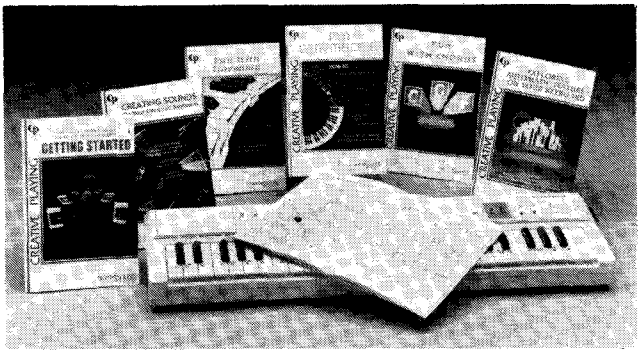

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